The
NAISHADHACARITA
OF
ŚRĪHARSHA

Sri Pratap Singh
Library
Srinagar.

(Cantos I–XXII)

For the first time translated into English with critical Notes and Extracts from unpublished Commentaries, Appendices and a Vocabulary

BY

KRISHNA KANTA HANDIQUI M. A. (Cal. Oxon)
Principal and Senior Professor of Sanskrit and History, Jorhat College, Jorhat.

PUBLISHED BY
MOTI LAL BANARSI DASS
THE PUNJAB SANSKRIT BOOK DEPOT
LAHORE.
1934.

THE

Punjab Oriental Series

OR

A COLLECTION OF RARE & UNPUBLISHED

BOOKS RELATING TO ANCIENT INDIA

EDITED BY THE

WELL-KNOWN & EMINENT SCHOLARS

OF

INDIA, EUROPE and AMERICA

No. 23

LAHORE (INDIA)
THE PUNJAB SANSKRIT BOOK DEPOT
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PUBLISHED BY
SUNDAR LAL JAIN
The Punjab Sanskrit Book Depot
SAIDMITHA STREET,
LAHORE.

Col. 12/—

Acc. No: 12921.

Sri Pratap Singh
Library
Srinagar.

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1934

PRINTED BY
DURGA DASS 'PRABHAKAR'
Manager,
The Bombay Sanskrit Press
SAIDMITHA STREET,
LAHORE.

To
The Memory
of
Anandarama Borooah, I. C. S.,
Author of *A Higher Sanskrit Grammar, Prosody,*
English-Sanskrit Dictionary etc.,
One of the pioneers of Sanskrit
Research in India.

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PREFACE

Śrīharsha's Naishadhīyacarita, or Naishadhacarita, is one of the five traditional Mahākāvyas or later Sanskrit epics, the others being Kālidāsa's Raghuvaṃśa and Kumārasambhava, and the two poems of Bhāravi and Māgha. The Naishadhacarita deals with a part of the wellknown story of Nala and Damayantī, and it is principally remarkable for its treatment of the (1) character of Nala in Canto IX, which I have also considered in (1) the preliminary Note to the Synopsis (P XXVI). There is here a conflict of emotions, a clash of love and duty, rare in Sanskrit poetry, but which is not without its appeal to the imagination of the modern reader. This is perhaps the most universal element in Śrīharsha's treatment of the Nala story, and furnishes evidence of the poet's power to handle tense moments of emotion and pathos. The Naishadhacarita, like 2 other Kāvyas, has its full share of epigrams and ethical reflections, (2) the most remarkable of which are perhaps those glorifying the individual conscience as the criterion of right and wrong, e. g., "With the good, the purity of their motives has their own conscience for witness" (9. 129); "The good are far more ashamed of themselves than of others" (6. 22). There are, likewise, quite notable observations on benevolence, charity, manly virtue, jealousy and similar topics, which show the poet to have been alive to the problems of life and conduct. Description of (3) Nature, the *forte* of Sanskrit poets, is not prominent in our poem, but there are elaborate pictures of sunrise and the rising moon in Cantos XIX and XXII. The poem abounds in ani- (4) mated dialogues, enlivened by wit and repartee; while the description of Damayantī's Svayaṃvara with its splendour and gaiety, occupying no less than five Cantos (X-XIV), is the most comprehensive narrative of its kind in Sanskrit literature. The merits of the poem need not blind us to its defects and shortcomings, many of which are peculiar to the age of decline in which it was written. But in spite of the abundance of artificial fancies and conceits, and the fondness for wordplay and obscure learning, the poem maintains a high level of style, and the ornate verse of the Naishadha has been for ages a rare intellectual treat to students in India.

Poetic merits apart, the chief interest of the Naishadha lies in the fact that it is in many ways a repository of traditional learning, and contains literary, lexicographical and socio-religious data, important for the study of the cultural history of medieval India. No apology is needed for translating a lengthy Mahākāvya, which is in some respects the most difficult of the later Sanskrit epics.

The present Translation is based on the fourth Nirnayasagar edition of the Naishadhacarita published in 1912, and generally follows the commentary of Nārāyaṇa. The Translation, however inadequate, will, I hope, facilitate the study of the poem and make its contents more widely known; I have spared no pains to make my version faithful if not elegant. No translation of the Naishadha can, however, serve any scholarly purpose unless it is accompanied by a critical examination of the many obscure allusions and words which occur in the poem. An attempt has been made to deal with these in the Appendices and the Vocabulary. Philosophical doctrines like the Vaiśeshika theory of darkness and the Nyāya conception of salvation, and allusions such as those to Rādhā and the Buddhist goddess Tārā have been discussed in the Appendices; while the Vocabulary includes all rare and difficult words which either are not found, or are inadequately dealt with in the existing lexicons. Certain words have been included owing to their scarcity in Kāvya literature. The Vocabulary has been prepared with some care, and I shall consider my labours amply rewarded, if it is found useful when the time comes for compiling an up-to-date lexicon of the Sanskrit language on critical and historical principles.

The inadequacy of the commentary of Nārāyaṇa was brought home to me while translating the poem. But after the completion of the translation, I had the good fortune to obtain access to several unpublished commentaries, some of which are earlier than Mallinātha and Nārāyaṇa, and represent the earliest exegetical attempts to elucidate the Naishadha, besides providing valuable readings which often differ from those found in the current Text. I have taken this opportunity to give a number of Extracts from these commentaries in the Notes, and have also reproduced the material portion of the learned commentary of Cāṇḍūpaṇḍita composed in the thirteenth century. Cāṇḍūpaṇḍita, it may be mentioned, was also the author of a commentary on the Ṛigveda, and an interesting specimen of this pre-Sāyaṇa commentary will be found in the Notes (P 399 ff.). Full details about the commentaries have been given in the Introduction.

It was my intention to discuss in detail the contents of the poem as a whole, its date and authorship in a separate section of the Introduction, and there are in fact a few references to it in the footnotes to the Translation. I have been compelled, however, to reserve the discussion under this head for a later publication. If everything goes well, the above discussion may be expected to appear as part of a general survey of the Mahākāvya literature now in preparation.

In conclusion, I have to acknowledge the help which I have received from various quarters in the preparation of the present volume. My sincere gratitude is due to the authorities of the Bhandarkar Oriental Research Institute, Poona for lending and allowing me to retain rare and valuable manuscripts for a protracted period. I am particularly indebted to Mr. P. K. Gode, M. A., the Curator of the Manuscript Department of the Institute, for his unfailing courtesy and promptness in replying to my queries and providing all the help I required. To my friend Rev. T. Sefton, Chaplain at Clewer, Windsor, I owe a debt of gratitude for not only correcting some of the proofs, but for many valuable suggestions which, I doubt not, have improved the tone and quality of the Translation. Last but not least, I must offer my thanks to my friends Prof. S. K. Bhuyan and

Prof. B. K. Kakati of the Cotton College, Gauhati, and Mr. Girishchandra Borooah, B. T. of Golaghat for help in various matters connected with the publication of this work.

With regard to the printing, the proofs were corrected with care, but I could not exercise any effective supervision as the book was printed far away from my place of residence. I should have liked also to make a few minor alterations here and there in the Translation, and I must crave the indulgence of my readers for any mistakes that may have crept in. Finally, my thanks are due to the wellknown firmof Messrs Moti Lal Banarasi Dass for undertaking the expense of publication at a time of widespread economic depression.

JORHAT COLLEGE,
JORHAT (ASSAM)

K. K. Handiqui.

INTRODUCTION

Śrīharsha's Naishadhacarita has for its subject the story of Nala and Damayantī, but carries the narrative only as far as their marriage and the advent of Kali in Nala's capital, followed by certain descriptions which do not in any way contribute to the progress of the story. A brief outline of the contents of the poem will be found in the Synopsis.

The Naishadha is the longest Mahākāvya of the classical period with the exception of Ratnākara's Haravijaya and Abhinanda's Rāmacarita. It has been assigned to the twelfth century, and is the last great poem of Sanskrit literature. Śrīharsha's poem is famous for the lyric flow of its diction, but it is also a learned Kāvya, being the work of a poet who wrote the abstruse Vedantic treatise Khandanakhandakhādya. We shall discuss the poem, its date and place in the Kāvya literature in a separate volume, and here confine ourselves to the commentaries, mostly unpublished, which have been quoted in the Notes.

Cāṇḍūpaṇḍita

The extracts from Cāṇḍūpaṇḍita given in the Notes are taken from the following manuscripts of his commentary preserved in the Bhandarkar Institute.

(1) Ms. A (No. 16 of 1874—75) is wellwritten and fairly correct, and contains the commentary on Cantos I—X, XII, XVIII-XXII, and about a dozen verses of Canto XI. The manuscript was written at different times, and is obviously a composite work. At the end of Canto II the date is given as Saṃvat 1476 (A D. 1420), while Saṃvat 1473 (A D. 1417) is the date given at the end of Canto XXII. The portion of the Commentary on Cantos X and XVIII—XX is written on leaves of much smaller dimensions, and seems to have been incorporated from a different manuscript.

(2) Ms. C (No. 89 of 1919-24) is beautifully written and fairly correct, the date of writing being Saṃvat 1679 (A. D 1623), as stated at

the end. This manuscript contains both Text and Commentary, but gives only an abridged version of the latter. The commentary of Cāṇḍūpaṇḍita is not thus preserved in full in the manuscripts referred to here.

Cāṇḍūpaṇḍita gives the date of his commentary as Saṃvat 1353 (A. D. 1297) at the end of Canto XXII§. His date has already been mentioned by Paṇḍit Śivadatta in his Introduction to the N. S edition of the Naishadhacarita, and by Paṇḍit Lakshmaṇ Śāstrī in his Introduction to the Khaṇḍana-khaṇḍa-khādya. Dr. Bühler, however, in his Report of 1874-75, wrongly states that the date of the commentary is A. D. 1456-7, and his mistake is copied by Aufrecht in his well-known Catalogue. Bühler's mistake has recently been corrected by Mr. P. K. Gode of the Bhandarkar Institute in a Note published in the Journal of the Mythic Society (April, 1928).

Cāṇḍūpaṇḍita gives a good deal of information about himself in the colophons to his commentary at the end of each Canto. He was a Nāgara Brahmin and a native of Dhavalakkaka or Dholka (near Ahmedabad), which rose into prominence during the thirteenth century at the expense of Anahilapaṭṭana which had long been the capital of Guzarat†. Cāṇḍūpaṇḍita states that his commentary was completed when Sānga was the king and Mādhava the prime minister*. This Sānga is obviously the same as Sārangadeva, the Vāghelā king of Guzarat, who ascended the throne in 1277 A. D. and reigned for twenty years‡, that is, till 1297, the year in which Cāṇḍūpaṇḍita's commentary was written. Karṇadeva, the successor of Sārangadeva, ascended the throne in the same year; but as Cāṇḍūpaṇḍita states in his gloss on Naishadha 8. 59||, the minister Mādhavadeva proceeded to make one Udayarāja the king, and as a result of the prevailing insecurity there was universal pillage and theft in Guzarat. Karṇa, however, ruled for seven years¶, and was

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§ श्रीविक्रमार्कसमयाच्छरदामथ त्रिपञ्चाशता समधिकेषु शतेष्वितेषु ।
तेषु त्रयोदशसु भादपदे च शुक्लपक्षे त्रयोदशतिथौ रविवासरे च ॥

† See Kathvate's Introduction to his edition of the Kirtikaumudī.

* 'श्रीमत्साङ्गनृपे श्रीमाधवसंज्ञिते महामात्ये' at the end of Canto XXII.

‡ Collected Works of Sir R. G. Bhandarkar Vol. II, P. 75.

|| See Notes (Extracts).

¶ Probably only in name. Vincent Smith states that in 1297 an officer of Alauddin Khilji annexed Guzarat to the Sultanate of Delhi. Oxford History of India 1928, P. 268.

the last king of the Vāghelā dynasty, after whose downfall the sovereignty of Guzarat passed into the hands of the Muhammadans. The incursions of the latter have left their mark on Cāṇḍūpaṇḍita's commentary, for it is stated at the end of the first Canto that the commentary was burnt during 'the devastation caused by the Mlecchas', but was restored by Cāṇḍū's learned brother Tāhlaṇa*.

Cāṇḍūpaṇḍita's father was Āligapaṇḍita, and Gauridevī was his mother. Vaidyanātha was his teacher, but he studied the Naishadha under Munideva†, and the Mahābhārata under Narasiṃhapaṇḍita. He studied the Kāśikā with the Nyāsa¶, and the different philosophical systems. But the commentary itself furnishes adequate evidence of the range of his studies and his wide acquaintance with the various branches of learning.

Cāṇḍūpaṇḍita is described in some of the colophons as the author of a commentary on the Ṛigveda. A specimen of this commentary is found in his gloss on Naishadha 9. 75, in the course of which an entire hymn of the Ṛigveda (10. 51) is quoted and explained‡. Cāṇḍū is earlier than Sāyaṇa by more than half a century, and it is all the more regrettable that his commentary should have been lost, probably during the Muhammadan invasion of Guzarat. He was a master of the Vedic sacrificial system, and is probably the only Kāvya commentator who quotes chapter and verse from the Śrautasūtras. He performed a number of important Vedic sacrifices, such as the seven varieties of the Soma sacrifice, the Dvādaśāha and the Agnicayana. He assumed the proud title of Samrāṭ by performing the Vājapeya sacrifice, and became a Sthapati by performing the Bṛihaspatisava||. The religious activities of Cāṇḍūpaṇḍita show that comprehensive Vedic sacrifices were still undertaken in Guzarat in the thirteenth century.

Cāṇḍūpaṇḍita quotes a large number of authors and works in his commentary, and does not hesitate to give lengthy quotations. Most

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* 'म्लेच्छोपलिङ्गाज्ज्वलितप्रतीकां, टीकामिमां पूरयति स्म सम्यक् ।'

† 'बुद्ध्वा श्रीमुनिदेवसंज्ञविबुधात् काव्यं नवं नैषधं' at the end of Canto XXII.

¶ 'न्यासान्वितां काशिकाम्' at the end of Canto XVIII in Ms. C. (Ms. reads भ्यासान्वितां).

‡ See Notes.

|| यो वाजपेययजनेन बभूव सम्राट् कृत्वा बृहस्पतिसवं स्थपतित्वमाप ।
यो द्वादशाहय(ज)नेऽग्निचिदप्यभूत् सः श्रीचण्डुपण्डित इमां विततान टीकाम् ॥
at the end of Canto XXII.

of his citations will be found in the Extracts from his work given in the Notes. Among philosophical texts he quotes the Praśastapādabhāshya (19. 52)¶, Śrīdhara's Nyāyakandalī (22. 36), Kumārila's Ślokavārtika (2. 61), Bhāsarvajña's Nyāyasāra (5. 18; 8. 41), Ānandabodha's Nyāyamakaranda (21. 108), Sāṃkhyakārikā (22. 76, 83), and the Mīmāṃsāsūtras (17. 60, 61). The elaborate exposition of the Prābhākara theory of cognition under 6. 51, and the discourse on Upādhi, though somewhat irrelevant, under 19. 45 testify to our author's deep knowledge of the philosophical systems.

Among Vedic works, Cāṇḍū quotes the Bṛihaddevatā (9. 75), Yāska's Nirukta (2. 24; 7. 39; 4. 24; 20. 59 etc.), Kātyāyanaśrautasūtra (5. 135; 19. 27), Śāṃkhāyanaśrautasūtra (3. 62; 11. 117; 19. 27), Śāṃkhāyanagṛihyasūtra (12. 37), Anukramaṇī (6 2), Bṛihadāraṇyaka Upanishad (1. 40), and nearly the whole of the seventh Prapāṭhaka of the Chāndogya Upanishad (11. 129). He quotes Durgācārya's commentary on the Nirukta under 9. 20, and seems to refer to Varadattasuta Ānartīya's commentary on the Śāṃkhāyanaśrautasūtra under 11. 117 and that of Karka on the Kātyāyanaśrautasūtra under 19. 27||.

Among Smṛiti writers, Vijñāneśvara's commentary on Yājñavalkya is cited under 21. 85, while three Ācāryas Viśvarūpa, Govindarāja and Harasvāmin (Harisvāmin ?) are named in connection with Smṛiti interpretation in the gloss on 17. 52. Of these Viśvarūpa is mentioned by Vijñāneśvara as his predecessor in the beginning of his Mitāksharā commentary, while Govindarāja is the wellknown commentator on Manu. The identity of Harasvāmin is doubtful, but if Harisvāmin is meant, the latter is known to have written a commentary on the Śatapathabrāhmaṇa, and in fact he is known also as Hari-hara-svāmin†. Among Purāṇas Cāṇḍūpaṇḍita quotes the Vishṇu-purāṇa (3. 101; 11. 77) and the Bhāgavata (11. 115). An Āgama is quoted under 12. 102.

Several lexicons are quoted. The Pratāpamārtaṇḍa is cited under 2. 24, 18. 62 and 21. 30, and the Dhanvantarīya Nighaṇṭu under 20. 21. Hemacandra is quoted several times (4. 63; 7. 80; 10. 105; 19. 27). Halāyudha is quoted under 3. 119; 4. 76; 8. 35; 19. 27 and 20. 12. The reference under 19. 27 is important as it helps us to correct a mistake in Aufrecht's edition of Halāyudha's Abhidhānaratnamālā*. In the

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¶ The references are to verses of the Naishadha (N. S. ed. 1912).

|| See Notes.

† See Aufrecht-Catalogus Catalogorum, Part I.

* See Notes.

gloss on 19. 27 there is also a reference to Kshīrasvāmin.

Some of the Kāvya quotations deserve mention. Under 6. 2 Cāṇḍūpaṇḍita refers to Raghu 15. 54 and mentions an interesting variant§. In the gloss on 7. 80 he cites Māgha 20. 70 (ववृषुर्वृषनादिनो नदीनामतटारोपितवारि वारिवाहाः) while explaining the word Ataṭa. It may be here noted that Malli reads Prataṭa for Ataṭa, but the latter reading is found in the commentary of Vallabha who is earlier than Malli. Under 12. 10 Cāṇḍū quotes a line from the little known Arjunacarita, a poem attributed to Ānandavardhana. Mayūra's Sūryaśataka is referred to in the gloss on 10. 41. A verse from Murāri's Anargharāghava is quoted under 5. 29, and there are further quotations from Kālidāsa, Bhāravi and Māgha.

Among Alamkāra works there are citations from the Kāvyaprakāśa (1. 142; 3. 73; 3. 128; 10. 59), Rudraṭa (3. 37; 4. 26; 17. 221; 18. 54), Rucaka i. e. Ruyyaka (2. 46), Bhaṭṭendurāja (1. 75; 3. 22), the Daśarūpaka (2. 44), the Śṛingāratilaka (1. 34), and Vāmana's Kāvyālamkāra (1. 66; 4. 40; 5. 66; 8. 96). Under 5. 110 (q. v) the latter writer is referred to as Uttaravṛittikāra. The Vṛittaratnākara is mentioned under 10. 76 and Halāyudha's commentary on the Pingalasūtras is quoted twice (8. 105; 12. 91). There are some minute references to Vātsyāyana's Kāmasūtras under 5. 32, 6. 35 and 7. 97; and a lengthy quotation from the Jayamangalā commentary on the Kāmasūtras (the section dealing with the fine arts or Kalās) occurs in the gloss on 7. 97. The Ratirahasya is quoted under 7. 36 and 97.

As regards grammatical references, Cāṇḍūpaṇḍita quotes the Kāśikā several times, and refers to the Padamanjarī under 11. 117 and quotes a Gaṇakāra under 12. 66. A noteworthy feature of his commentary is that he quotes both from Pāṇini and the Kātantra, and his work is in fact designed for the use of students of either system of grammar. I have verified most of the quotations from the Kātantra, which occur in the printed edition of the work¶. It may also be noted that Cāṇḍū frequently refers to Kātyāyana or Kātyāyanīya in the case of the rules dealing with Kṛit forms*. This is interesting in view of the fact that the Kṛit chapter of the Kātantra was composed not by Śarvavarman, but by Kātyāyana as stated by Durgasiṃha in the beginning of his Vṛitti on the Kṛit section*. Cāṇḍūpaṇḍita quotes also from Durgasiṃha's Vṛitti†, and in this connection it may be noted that he attributes two rules of the Ākhyāta section to Durgasiṃha, showing that he considered them to be part of the Vṛitti and not of the Sūtrapāṭha‡. The opinion of a Kātantravṛittikāra mentioned in the gloss on 11. 94§ seems to refer to Durgasiṃha's Kātantragaṇavṛitti||.

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§ See Notes (Extracts).

¶ I have used the monumental Calcutta edition of Pandit Gurunātha in Bengali character with various commentaries and auxiliary matter.

* See Notes under 10. 88; 12. 37; 19. 12 and 17. Another example is found in the gloss on 2. 74. Cāṇḍū remarks on the form भित्त—भित्तं शकलमिति

Under 9. 43 Cāṇḍūpaṇḍita quotes Trilocana, the author of the Panjī commentary on the Vṛitti of Durgasiṃha¶. In the gloss on 11. 127 he quotes a grammarian named Vijayānanda who belongs to the Kātantra school**. Cāṇḍū seems also to have been acquainted with Śrīpati's Kātantrapariśishṭa, though he does not mention Śrīpati by name. Under 19. 31 while explaining the form श्येनी he quotes a rule which is found with an insignificant variation in Śrīpati's work††.

निपातः and says भित्तर्णवित्ता इति कात्यायनः. The reference is to the Kātantra rule 'भित्तर्णवित्ताः शकलाधमर्णभोगेषु (Kṛidvṛitti, Pāda 6).

* वृत्तादिवदमी रूढाः कृतिना न कृताः कृतः ।
कात्यायनेन ते सृष्टा विबुद्धिप्रतिबुद्धये ॥

† See Notes under 9. 140; 18. 31. Under 8. 101 Cāṇḍū says स्थास्नापिबातिव्यधिहनिभ्यः कः स्यात्. This is a quotation from Durgasiṃha's Vṛitti on the Kātantra rule स्तम्बेऽच्च (Kṛidvṛitti, Pāda 5).

‡ ममार—'आशीरद्यतन्योश्च मृङ्' इति दुर्गसिंहवचनात्......आशीरद्यतनी-अनूविकरण-व्यतिरेकेण अत्र परस्मैपदम् 4. 79; दुर्गसिंहोऽप्याह- उदोऽनूर्ध्वचेष्टायाम्' इति 8. 7. The Calcutta edition of the Kātantra includes these two rules in the Sūtrapāṭha, but puts them in a supplementary section of the Ākhyāta chapter (76-1 to 76-66).

§ See Notes.

|| The material portion of this work was published by A. Boroooah as the Dhātuvṛittisāra with extracts from Rāmanātha in 1887.

¶ While explaining the form विदुषिब्रुवा, Cāṇḍū says त्रिलोचनश्च 'अनूस्यन्तविहिताया (Ms. अस्यन्तन्तविहितायाः) नद्याः तरतमरूपकल्पचेलब्रुवगोत्रमतहतेषु वा ह्रस्वः' (इत्याह). The quotation is found in Trilocana's Panji on the Kātantravṛitti on अर्वनर्वन्तिरसावनञ् (Nāmaprakaraṇa, Pāda 3).

** See Notes.

†† Cāṇḍū says 'वर्णादनुदात्तात्-' इति पाणिनीये श्येनी श्येतेति विकल्पः । कौमारेऽपि

The Kātantra is quoted not only by Cāṇḍūpaṇḍita but also by Vidyādhara who, as we shall see, is earlier than Cāṇḍū. Vidyādhara's references are not as systematic as those of the latter, but he quotes a work named Kātantravistara¶, which is obviously the same as the Kātantravistara of Vardhamāna who probably flourished in Guzarat in the latter portion of the eleventh century§. The Kātantra is known to have been prevalent in Kashmir from the twelfth century downwards, but the numerous references to this grammar by Cāṇḍūpaṇḍita and Vidyādhara, both natives of Guzarat, point to its popularity in the latter country as well at least in the thirteenth century‡.

The scholarly character of Cāṇḍūpaṇḍita's commentary will be evident from the works and authors cited by him. His commentary is particularly useful for understanding the more difficult verses, and throws light on many points ignored or imperfectly explained by the other commentators. It is to be regretted that the complete version of his commentary is no longer available.

Vidyādhara

The extracts from Vidyādhara's commentary given in the Notes are from the following manuscripts.

(1) No. 454 of 1895-1902 belonging to the collection in the Bhandarkar Institute written in Samvat 1732 or 1676 A. D., as stated at the end of Canto XXII.

This manuscript is wellwritten on thick and smooth paper, and fairly complete, but contains some extraneous matter incorporated from other commentaries. It often quotes Cāṇḍūpaṇḍita's commentary,

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वक्रुष्यमुक्रम् —'श्येतैतहरितलोहितेभ्यस्तो ने' इति नदादौ । The Calcutta edition of the Kātantrapariśishṭa reads........लोहितानां तो नश्च.

¶ See Notes on 21. 40.

§ Belvalkar–Systems of Sanskrit Grammar P. 88.

‡ Durgasimha is mentioned even in the following popular verse reported about Vastupāla, the famous minister of Guzarat, who flourished in the first half of the thirteenth century–सूत्रे वृत्तिः कृता पूर्वं दुर्गसिंहेन धीमता । विसूत्रे तु कृता तेषां वस्तुपालेन मन्त्रिणा ॥ See Vastupālaprabandha in Rājaśekhara's Prabandhakosha. Arjunavarmadeva, who also belongs to the thirteenth century, quotes Durgasiṃha in his commentary on the Amaruśataka (Verse 16). Durgasiṃha's commentary seems to have been a popular work in this century in Western India. The Kīrtikaumudī 3. 43 refers to the Kātantra term सन्ध्यक्षर.

sometimes by name; for example, under 2. 32 (इति चण्डव्याख्यानम्); under 2. 22 (तथाच चाण्डूविरचितभाष्यम्); under 12. 110 (...चाण्डवी व्याख्या). There are also verses† on which the manuscript simply reproduces Cāṇḍū's gloss and gives nothing of Vidyādhara. At the end of Canto XXI, it goes as far as quoting the verses which describe Cāṇḍūpaṇḍita's parentage and occur in the colophons of his commentary‡. The manuscript quotes even from Nārāyaṇa's commentary, and on 18. 148-53 simply reproduces the latter's gloss. On 17. 196, 197 it inserts the corresponding portion of Jinarāja's commentary*. It is certain that the commentary of Vidyādhara was not available to the scribe in its complete form, and he made up for the deficiency by borrowing from other commentaries.

(2) No. 415 of 1887-91 belonging to the same collection as above and written in Saṃvat 1442 or 1386 A. D.§ I have called this Ms. B.

Ms. B contains only a fragment of Vidyādhara's commentary, namely, a portion of Canto XII and Cantos XIII, XVII (with a few pages missing), XXI and XXII. The curious thing about this manuscript is that it attributes the commentary to a Cāṇḍū Mahākavi, whose name appears at the end of Canto XXII. It was, as a matter of fact, lent to me as a manuscript of the commentry of Cāṇḍūpaṇḍita, but it has nothing to do with the latter, and agrees in contents, as far as it goes, with the commentary of Vidyādhara noticed above. Besides, in spite of the mention of Cāṇḍūkavi as the author of the commentary, the manuscript quotes at the end of Canto XXI the Pratīka of the verse लीलाद्योतित..........,which recurs in the other manuscript at the end of several Cantos and describes Vidyādhara's authorship of the commentary (see below).

The comparatively early date of Ms. B is noteworthy, but it is only a fragment, and not as wellwritten as the later manuscript. A comparison of the two manuscripts shows that the later manuscript is far more diffuse than B, and contains matter omitted in the latter. It seems certain that the commentary of Vidyādhara was revised and somewhat enlarged by a later hand, and it is this version that is preserved in the later manuscript. In making extracts from Vidyādhara, I have, in the case of the relevant cantos, collated them with Ms. B. and noted the more important variants and additions. In spite of being a fragment, B often preserves the text of Vidyādhara better than the later manuscript. From 21. 158 to the end of the Canto the latter simply reproduces Cāṇḍūpaṇḍita's gloss; B, on the other hand, gives what is no doubt Vidyā's own interpretation. The case of Canto XIII is again puzzling. Here the two manuscripts do not agree, and we do not know which of the two versions represents Vidyādhara's work. In the Notes on XIII. 36 I have quoted the interpretations found in both the manuscripts, which will show the divergence between the two in respect of this Canto.

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† e. g. 9. 71, 6. 96, 19. 32-34, 43-46, 60-66 etc.

‡ श्रीमानालिगपण्डितः स्वसमयाविर्भूतसर्वाश्रमः etc. This line is quoted also at the end of Canto XIX.

* See below (Section on Jinarāja).

§ The date appears at the end of Canto XXII.

The later manuscript gives certain details about Vidyādhara and his commentary. The following verse occurs at the end of several Cantos.

लीलाद्योतितगूढभावसुभगालंकारवृन्दान्विता
संसेव्या सुमनोवरैर्नवरसश्रोल्लासिनी शोभना ।
चित्तासेचनके नलस्य चरिते बद्धास्पदा या सदा
टीका कान्तिगुणान्विता जयति सा साहित्यविद्याधरी ॥

It will be seen that the name of the commentary is Sāhityavidyādharī, so called from the title Sāhityavidyādhara assigned to our author in another verse which occurs frequently in the manuscript. We further learn that a physician named Rāmacandra was his father and Sītā his mother.

The date of Vidyādhara is fairly certain. He is earlier than Cāṇḍūpaṇḍita who refers to him in the beginning of his commentary on the Naishadha. The following statement occurs at the end of the eleventh Canto in the later manuscript of Vidyādhara (No. 454 of 1895-1902)—
इत्यपरार्जुन–चौलुक्यचूडामणि–राजनारायणावतार–भुजबलमल्ल–महाराजाधिराज–श्रीमद्वीसलदेवस्य भारतीभाण्डागारे नैषधस्य एकादशमोऽध्यायः. It will be seen that there was a manuscript of the Naishadhacarita in the library of king Vīsaladeva of Guzarat, also called Aparārjuna†, who reigned till 1264 A. D.*. We know, as a matter of fact, that a manuscript of Śrīharsha's poem had been brought by the poet Harihara to

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† See Paṇḍit Śivadatta's Sanskrit Introduction to the Surathotsava. The date of Visaladeva's accession to the throne is 1243-44 A. D. according to Bühler, while it is 1246 according to R. G. Bhandarkar. It is pushed further back by Dalal in his Introduction (P XII) to the Vasantavilāsa Kāvya (G. O. S).

* Collected works of Sir R. G. Bhandarkar, Vol. II P 75.

Vastupāla, the minister of king Vīradhavala, the predecessor of Vīsaladeva‖. We know also that Vastupāla had the manuscript copied, and a transcript of the same may have found its way to the royal library. However that may be, Vidyādhara's commentary was based on the text preserved in the library of Vīsaladeva, and he probably lived during the reign of this king. He is of course earlier than 1297 A. D, the date of Cāṇḍūpaṇḍita's commentary, and we shall not be wrong if we assign him to the fifties or sixties of the thirteenth century.

The Sāhityavidyādharī is not a learned work, but it is the earliest known commentary on the Naishadhacarita, and its author has the distinction of being the first commentator to grapple with the difficulties of Śrīharsha's poem. Cāṇḍūpaṇḍita praises Vidyādhara's commentary in the beginning of his work¶, and other commentators have borrowed from it. It may also be noted that Cāṇḍū frequently mentions certain variant readings with their interpretation, and attributes them to an 'Anya'§. I have verified many of these, and find that they occur in Vidyādhara's commentary.

There are very few notable quotations in Vidyādhara's work. In his grammatical explainations he frequently quotes the Kātantra*, and we have already mentioned his reference to the Kātantravistara. Under 2. 40 he refers to the Vakroktijīvitakāra†, and in his gloss on 21. 126–28 he quotes two works on music—Sangītacūḍāmaṇi and Sangītasāgara. The Pratāpamārtaṇḍa is quoted under 2. 24‡.

Vidyādhara makes the following interesting statement at the end of

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‖ See Hariharaprabandha in Rājaśekharasūri's Prabandhakosha. Nearly the whole of the Prabandha is reproduced by Paṇḍit Śivadatta in his Introduction to the Surathotsava. For Vastupāla see Dalal's Introd. to his edition of the Vasantavilāsa and Kathvate's Introd. to the Kīrtikaumudī. The date of Vastupāla's death is, according to Dalal, 1240 A. D (Saṃvat 1296).

¶ टीकां यद्यपि सोपपत्तिरचनां विद्याधरो निर्ममे
श्रीहर्षस्य तथापि न त्यजति सा गम्भीरतां भारती ।
दिक्कूलंकषतां गतैर्जलधरैरुद्गृह्यमाणं मुहुः
पारावारमपारमम्बु किमिह स्याज्जानुदघ्नं क्वचित् ॥

§ Under 1. 135, 1. 124, 2. 55, 2. 62, 3. 92, 3. 116, 4. 100, 4. 110, 4. 83, 7. 78, 10. 89, 18. 59, 18. 69, 18. 126 etc.

* See, for example, Notes under 17. 151.

† This writer is referred to by Cāṇḍūpaṇḍita also. See Notes 2. 40.

‡ See Notes.

Canto XVII—अनेन सर्गेण श्रीहर्षकविराजेन आत्मसर्वज्ञता अभिव्यञ्जिता । इतस्तत्सदृशेन अन्येनाप्यस्य सर्गस्यार्थरत्नाकरस्य पारं प्राप्तुं शक्यते ।‡

अष्टौ व्याकरणानि तर्कनिवहः साहित्यसारो नयो
वेदार्थावगतिः पुराणपठितिर्यस्यान्यशास्त्राण्यपि ।
नित्यं स्युः स्फुरितार्थदीपविहताज्ञानान्धकाराण्यसौ
व्याख्यातुं प्रभवत्यमुं सुविषमं सर्गं सुधीः कोविदः ॥

मया तु निजमत्यनुसारेणायं सर्गो व्याख्यातो विचक्षणैर्विशेषव्याख्यया बोद्धव्यः ।

Manuscripts of Cāṇḍūpaṇḍita and Vidyādhara are extremely rare. I learn that there are some fragments of the commentary of the former on the second and fifth Cantos in the Oriental Institute of Baroda, but I had no opportunity of consulting them. With regard to Vidyādhara, Paṇḍit Śivadatta in the footnotes to his edition of the Naishadha gives some extracts from a manuscript of the commentary lent by Pandit Nārāyaṇabhaṭṭa Parvaṇīkar of Jaipur. The manuscript, however, goes only as far as 11. 6, and apart from a few variant readings, Paṇḍit Śivadatta quotes only the figures of speech mentioned in the Sāhityavidyādharī. Generally speaking, the citations agree with the manuscript used by me.

Īśānadeva.

The next commentary on the Naishadha was written by Īśānadeva in Benares. A few notable extracts from his commentary have been included in the Notes and the Vocabulary, and are taken from the following manuscript preserved in the Bhandarkar Institute.

No. 188 of 1879-80 is a fairly well-written and correct manuscript written in Saṃvat 1473 or 1417 A. D as stated at the end. The manuscript contains the commentary on all the Cantos except the fourteenth, but a few leaves are mutilated. The manuscript frequently quotes Cāṇḍūpaṇḍita's commentary, the citations being usually placed in a supplementary section at the end of the gloss on each verse*, and sometimes followed by the remark इत्यन्यतः†. Under 7. 65 the scribe remarks that the gloss on the verse in question is not found in the manuscript of Īśānadeva's commentary (ईशानदेवभाष्यप्रति), and so has been incorporated from another commentary (इत्यन्यभाष्यतो न्यस्तम्). On examination the gloss turns out to be that of Cāṇḍūpaṇḍita, and as a matter of fact, helps us to supply an omission in the manuscripts of the latter[§]. Again, at the end of Canto XIX the scribe remarks that a folio is missing in the manuscript of Īśānadeva's commentary, and so the gloss on the last six verses of the Canto (19. 61–66) has been written by himself[¶] with the help of Vyāsa Kālidāsa, who was his teacher, as we learn from the colophon at the end of our manuscript.

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‡ Ms. B is here incomplete and breaks off with सर्गस्या......

* Under 3. 73, 2. 61, 6. 54, 6. 66, 6. 109 etc.

† Under 6. 2, 7. 80, 7. 107 etc.

The date of Īśānadeva's commentary appears on the last leaf of the above manuscript. A portion of the leaf is unfortunately mutilated, but the date is clear enough, being Saṃvat 1378 or 1322 A. D[†]. The commentary was thus written within twentyfive years of the composition of Cāṇḍūpaṇḍita's work. Īśānadeva was a Śaiva ascetic and practised the Mādhūkarī method of begging. He asks the connoisseurs of poetry not to laugh at his attempt, and is profuse in the acknowledgement of his literary obligations to his teacher Vāmarāśi[*].

Īśānadeva makes an appreciative reference to the commentary of Vidyādhara in the beginning of his work[||], and his commentary is, in fact, based on that of Vidyādhara, whom he generally follows both in the readings and the interpretation of the verses. It may be noted that his work is sometimes useful in checking the readings found in the manuscripts of Vidyādhara.

[§] See Notes (Extracts) 7. 65.

[¶] दाक्षीपुत्रेत्यादि बथा आगच्छन्नित्यन्तं श्लोकषट्कस्य व्याख्यास्थाने भाष्यप्रतिपुस्तके पूठिका मुक्ताऽस्ति । अतो मया....व्यासश्रीकालिदासोपदिष्टव्याख्यारीत्या विचार्य शुद्धमशुद्धं वा किमपि लिखितमस्ति । सुधीभिः शोध्यम् । तथा यदीशानदेवभाष्यस्यापरा प्रति घटते तदा तत्रत्यं विशेषव्याख्यानं पत्रिकायां लिखित्वा अत्र प्रक्षेप्यम् । तावदिदं विलोक्यम् ।

[†] ......त्रयोदशशतं यद्विक्रमाद्भूपतेः, सप्तत्या सहितं ततोऽपि वसुभिस्त्वस्मान्मया श्रीमता । श्रीकाश्यां वसता......,शैवाचार्यतपस्विना विरचितं शकैः सहस्रैर्मितम् ॥

[*] माधूकरीं समाश्रित्य वृत्तिमेतदिहार्जितम् । मया तपस्विना तस्मादलं काव्यविदां हसैः ॥
सर्वोऽपि काव्यमुपजङ्घ्य करोति शास्त्रं, व्याख्या गुरोरपि मयाऽनुकृता तदेयम् ।
विद्वान् स याति नरकं खलु यः प्रसिद्ध्यै, स्वीयां वदन् परकृतिं प्रतिभाति लोके ॥
The verses occur in the beginning of the commentary.

[||] येऽलंकारविवेचने कुतुकिनः श्रीहर्षसंकीर्तिते
काव्येऽस्मिन् स्वयमेव ते विदधतु प्रज्ञाविलासं बुधाः ।
टीकां वा बहुतो विचारजटिलां पश्यन्तु विद्याधरीं
तद्वाच्यया न वयं हि तस्य करणे प्रायो न जातोद्यमाः ॥

Īśānadeva quotes very few authors. A quotation from Halāyudha in the gloss on 22. 4 is found in Aufrecht's edition of the Abhidhānaratnamālā (2. 13), while a Vyavahārasāra is quoted under 15. 42§. A rule from the Cāndra grammar is cited under 7. 6†.

Narahari

A small number of extracts from the commentary of Narahari has been included in the Notes. There are several manuscripts of this commentary in the Bhandarkar Institute. The one borrowed by me (No. 140 of 1875-76) is wellwritten and correct, but covers only the first nine Cantos. A complete manuscript was lent to me later, but it was too late to make any use of it.

Details about Narahari and his date have already been given by R. G. Bhandarkar in his Report for 1882-83: "The commentary......... contains at the end of each canto a stanza in which the author gives his name as Narahari, and states that he was the son of one Svayaṃbhū 'whose feet were incessantly adored by the king of Trilinga' by his wife Nālamā, and that he was treated with kindness by Vidyāraṇya, the Yogin, who probably was his guru or preceptor. The king of Trilinga or Telangana, alluded to here, must very likely be a prince of the Vijayanagara dynasty, and if the Vidyāraṇya mentioned by the writer was the same as Mādhava, who, when he renounced the world, assumed that name, our author flourished in the latter part of the fourteenth century during the reign of Harihara."¶ The verse on which Bhandarkar's statement is based is—

यं प्रासूत त्रिलिङ्गक्षितिपतिसतताराधिताङ्घ्रिः स्वयंभूः
पातिव्रत्यैकसीमा सुकविनरहरिं नालमा यं च माता ।
यं विद्यारण्ययोगी कलयति कृपया तत्कृतौ दीपिकायां
... ... ॥

It should here be noted that the Trilinga king referred to in the verse must have belonged to the dynasty which was reigning in Trilinga or Telingana during the fourteenth and the fifteenth centuries. Inscriptions of these kings bearing dates such as 1374, 1411 and 1448 A. D. have been recorded‡, and one of the kings of this dynasty Vīranārāyaṇa

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§ See Notes.

† 'अनङ्गदर्शने इति सूत्रं चान्द्रम्'.

¶ Collected works of Sir R. G. Bhandarkar, Vol. II, P 8.

‡ See Krishnamachariar's Sanskrit Introduction to his edition of the Pārvatīpariṇaya (Vanivilas Press, 1906).

Vema is wellknown to students of Sanskrit poetry as the author of a commentary on the Amaruśataka§.

The reference to Vidyāraṇya is more important. It is usual to identify him with the famous Mādhavācārya of Vijayanagara, the brother of Sāyaṇa. Mādhava is said to have renounced the world in 1391 A. D., after which he assumed the name Vidyāraṇya*. Attempts have, however, been made to prove that Mādhava and Vidyāraṇya were two different persons||. We are told that "Vidyāraṇya was already an ascetic and the head of the Sringeri Mutt in 1377-78 (Epigraphia Carnatica VI koppa 19 and 31)" and that "Vidyāraṇya was dead in 1386 A. D. according to the second Sringeri Mutt copper-plate (Mys. Arch. Rep., 1916, page 59)".¶ We are not here concerned with the question of identity, but there is no difference of opinion about the fact that Vidyāraṇya was alive in the eighties of the fourteenth century. Vidyāraṇya was thus a contemporary of the Trilinga kings, and as we have seen, one of these kings was a great admirer of Narahari's father Svayaṃbhū. The coincidence is not without interest, and lends support to Bhandarkar's suggestion that the Vidyāraṇya referred to by Narahari is no other than the sage of Vijayanagara. Narahari states that he is looked upon with favour by Vidyāraṇya Yogin (यं विद्यारण्ययोगी कलयति कृपया), and if we regard him as a disciple of the great Vidyāraṇya, we shall have to assign him to 1380 A. D. or thereabouts.

Narahari's connection with the Trilinga kings through his father is apparent from the verse quoted above. It may be added in this connection that the author of the Śabdacandrikā also refers to Vidyāraṇya and calls him his guru‡. The Śabdacandrikā is attributed to Vāmanabhaṭṭa Bāṇa, the author of the Pārvatīpariṇaya, the Nalābhyudaya and the Śabdaratnākara; and it is interesting to note that Vāmanabhaṭṭa was a protege of the Trilinga king Vīranārāyaṇa Vema, the hero of the Vemabhūpālacarita by the same author. Vāmanabhaṭṭa and his patron Vema have been assigned to the early years of the fifteenth

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§ See the Nirnayasagar ed. (1929)

* Winternitz-Geschichte, Vol. III, P 420, where full references are given.

|| See Mr. Rama Rao's articles in the Indian Historical Quarterly, December, 1930 and March, 1931.

¶ IHQ, March 1931, P 83.

‡ विद्यारण्यगुरून् सार्वभौमाद्यखिलसत्कवीन् ।
नमस्कृत्याथ बाणेन क्रियते शब्दचन्द्रिका ॥

Quoted by Krishnamachariar in his Introduction (op. cit.) P 15.

century†, and even if we suppose that Vidyāraṇya died as early as 1386 A. D., that does not conflict with his being the guru of Vāmanabhaṭṭa. Vidyāraṇya's literary associations seem to have extended to the neighbouring kingdom of Trilinga; and though his interest was in philosophy, poets and scholars like Narahari and Vāmanabhaṭṭa came to sit at his feet.

Narahari's Dīpikā is probably the earliest commentary on the Naishadha to be written in South India, for he speaks of the absence of other commentaries in the beginning of his work.

असंनिधावन्यनिबन्धनानां कदापि कुर्यादुपकारमेतत् ।
तरङ्गिणीनां तरणेरभावे तुम्बीफलेनापि तरन्ति पूरम् ॥

Narahari's commentary, while it has nothing remarkable about it, is generally concise and seems to have been once popular. There have been recorded at least eight manuscripts of the work, and one of those in the Bhandarkar Institute is in the Śāradā character*. The commentary seems to have found its way as far north as Kashmir, and Haraprasād Sastri notices an incomplete manuscript of the Naishadhacarita with Narahari's commentary, which contains a verse to the effect that the Naishadha (evidently with the commentary of Narahari) was introduced into Kashmir during the reign of Sikandar‖.

There is only a small number of quotations in Narahari's commentary. Under 1. 13 he quotes Vāgbhaṭa's definition of the Virodha Alaṃkāra§. Under 3. 99 Narahari quotes the following line from Halāyudha—

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† See Krishnamachariar's Introduction (op. cit.) P 13. See also Ganapati Sastri's Introduction to the Nalābhyudaya (Trivandrum Sanskrit Series).

* No. 141 of 1875-76. The date of this manuscript is, according to the Curator, Saṃvat 1207 or 1151 A. D. This date is impossible and evidently a mistake, as suggested by Mr. K. N. Dikshit, offg. Govt. Epigraphist, in a letter to Mr. P. K. Gode, the Curator of the Bhandarkar Institute, dated the 14th May, 1932. Narahari's commentary was introduced into Kashmir more than two centuries after 115¹ A. D. See below.

‖ Mr. Gode has favoured me with a note on this point. The verse in question appears at the end of the manuscript—

काश्मीरान्छासति सति सेकेन्दरधराधिपे ।
वैकुण्ठकण्ठेनानीतः प्रबन्धो नैषधाभिधः ॥

H. P. Sastri Identifies this Sikandar with Sikandar Lodi, king of Delhi (1489-1517 A. D). Notices of Sanskrit Mss. Vol. XI, 1895. Preface, P 8. Mr. Gode rightly points out that the Sikandar referred to in the verse must be Sikandar the Idol-breaker who was king of Kashmir from 1386 to 1410 A. D. (Imperial Gazetteer of India, Vol. II. 1909. P 373).

§ See Notes.

विहायाः पतङ्गः पत्त्री गरुत्मान् पत्त्रिखेचरा इति हलायुधः, but it is not found in Halāyudha's Abhidhānaratnamālā edited by Aufrecht. It is possible that Narahari refers to some other lexicographer of the same name. The following quotation from Yādavaprakāśa occurs in the gloss on 7. 109—भावो लीलाक्रियाचेष्टाभूत्यभिप्रायजन्तुषु इति यादवप्रकाशः, and is found in Oppert's edition of the Vaijayantī. Kshīrasvāmin is quoted under 9. 158, and there is a quotation from a Bālabhūshaṇakāra, who seems to be a grammatical writer, in the gloss on 1. 46.[*] Among other works Narahari quotes the Viśvaprakāśa under 9. 4 and the Bṛihatsamhitā under 1. 105[‡]

A considerable similarity is likely to be found between the commentary of Narahari and the Tilaka commentary of Cāritravardhana. A few extracts from the latter commentary have been given by Paṇḍit Śivadatta in the footnotes to the N. S. edition of the Naishadha, and I have noticed a remarkable similarity between them and the corresponding portions of Narahari's commentary[†]. Cāritravardhana's gloss on Naishadha 7. 93 is also found quoted in a marginal note in the manuscript of Vidyādhara used by me, and I find that it is almost the same as the corresponding gloss of Narahari. I have not seen Cāritravardhana's work, but it will be worth while to compare the two commentaries.

Viśveśvara

A small fragment of Viśveśvarasūri's commentary was lent to me by the Bhandarkar Institute, being No. 187 of 1879-80. It is a fairly correct manuscript and covers Cantos VII, VIII, X and XI. Mallinātha in his commentary on Naishadha 1. 5 criticises the interpretation of a Viśveśvara-bhaṭṭāraka, and if he is the same as Viśveśvara-sūri as suggested by Aufrecht[‖], the author of our fragment must be assigned to a date earlier than the fifteenth century, most probably to the fourteenth.

A few extracts and readings from this fragment will be found in the Notes. The commentary appears to be concise and brief, and quotes Rājaśekhara under 7. 25, the lexicographer Ajayapāla under 7. 66, and the Viśvaprakāśa several times.

This identification corroborates the conclusion we have reached about Narahari's date.

[*] See Notes.

[‡] See Notes.

[†] See Pt. Sivadatta's extracts under 1. 8. 2. 24 and 3. 63. 131.

[‖] See Catalogus Catalogorum, Part I under नैषधचरित.

Jinarāja

A number of extracts from the commentary of Jinarāja has been given in the Notes from Ms. No. 452 of 1895-1902 belonging to the collection in the Bhandarkar Institute. The manuscript which contains both Text and commentary is correct and well written on thin paper, but unfortunately some of the earlier folios are worm-eaten, and some of the leaves have stuck together so tightly that it is often difficult to detach them. The manuscript was written in Samvat 1788 or 1732 A. D. as stated at the end of Canto XVI. The Śāka date 1653 is also mentioned.

The commentary of Jinarāja is not very old, as under 3. 4 he quotes the Manoramā of Bhaṭṭoji Dīkshita who is assigned to about 1630 A. D§. At the same time Jinarāja must be regarded as earlier than 1676, as in the manuscript of Vidyādhara's commentary written in the latter year Jinarāja's gloss on Naishadha 17. 196, 197 is found quoted¶. It is, therefore, fairly certain that Jinarāja lived about 1650 A. D. He was a Jaina as suggested by his name, and the bulk of his quotations is from the grammar and lexicon of the great Jaina savant Hemacandra. Under 16. 20 Jinarāja quotes a lexicographer named Śrīdhara||. Under 16. 119 he criticises a statement of Vardhamānamiśra, the author of the Khaṇḍanaprakāśa, a commentary on Śrīharsha's Khaṇḍanakhaṇḍakhādya†.

Jinarāja's commentary is known as Sukhāvabodhā and largely modelled on that of Nārāyaṇa, which it often supplements and amplifies. But in his readings Jinarāja almost always follows the earlier commentaries of Cāṇḍūpaṇḍita and Vidyādhara. Besides, he sometimes copies Vidyādhara, for example, in the gloss on Naishadha 7. 44* and 14. 58. Under 10. 76 he quotes Vidyādhara's interpretation of the last two lines‡, word for word, and remarks केचित्तु.........इति व्याचख्युः.

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§ Belvalkar—Systems of Sanskrit Grammar P 47.

¶ See Notes 17. 196.

|| See Notes. Śrīdhara is quoted in the Purushakāra commentary on the Daiva. The Purushakāra has been assigned to the thirteenth century (see Introd. to Trivandrum ed.). According to Aufrecht, Śrīdhara is frequently quoted in Sundaragaṇi's Dhāturatnākara.

† The passage in question has been cited by Paṇḍit Śivadatta in a Footnote to his edition. Vardhamāna is also the author of the wellknown Kusumāñjaliprakāśa and has been assigned to the first quarter of the fourteenth century. See G. N. Kaviraj in Sarasvati Bhavan Studies Vol. III, P 134.

* See Notes.

‡ See Notes.

The commentary does not systematically follow the accompanying Text found in the manuscript, but the Text is also important as generally agreeing with the earlier readings followed by Cāṇḍūpaṇḍita and Vidyādhara. Where Text and Commentary do not agree I have often designated the former as Jina (Text).

Jinarāja's commentary is an elaborate work, and has distinct merits of its own. The commentary is well-preserved in the above manuscript, though it contains a few gaps*. As a commentator Jinarāja belongs to the school of Nārāyaṇa, whom he generally follows in the matter of interpretation. But the real importance of Jinarāja's commentary lies in the fact that he follows a Text older than that followed by Nārāyaṇa, Mallinātha and others, and preserves to a considerable extent the continuity of the earlier and more reliable readings of Cāṇḍūpaṇḍita and Vidyādhara. It is, however, noteworthy that in a few cases Jinarāja criticises and rejects the readings of the two earlier commentators, though he does not mention them by name‡.

Mallinātha.

Mallinātha's commentary on the Naishadhacarita is known as Jīvātu, but the Palghat edition used by me goes as far as the eleventh Canto only. Mallinātha may be assigned to the fifteenth century or the latter portion of the fourteenth, as he wrote a commentary on Vidyādhara's Ekāvalī composed in the first quarter of the fourteenth century§. His work has all the merits associated with his wellknown commentaries on the other Kāvyas. Some of his readings are, however, very peculiar, and do not agree with those found in the other commentators.

The commentary of Mallinātha is particularly rich in lexicographical quotations. Apart from Amara and the Viśvaprakāśa, the largest number of quotations is from the Vaijayantī, which is also referred to as Yādava. I have examined some of these quotations, and find that they occur in Oppert's edition. The same remark applies also to the citations from Halāyudha, the author of the Abhidhānaratnamālā. Mallinātha quotes also the Utpalamālā¶, the Śābdikamaṇḍana†, the

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* These cover a portion of Canto XVIII and the last few verses of Canto XXII.

‡ See Notes 2. 92, 93; 3. 135.

§ See Trivedi's Introduction to his edition of the Ekāvalī (B. S. S).

¶ Under 3. 8; 5. 66.

† Under 3. 122; 11. 38.

Śabdārṇava[*], the Amaraśesha[†], the commentary of Kshīrasvāmin[‡], and the lexicographers Śāśvata[§], Keśava[¶], Dhananjaya[||], Ajayapāla or Ajapāla[*1] and Bhojarāja[†1].

Among other authors he quotes the Bhāshyakāra[‡1], the Nyāsoddyotakāra[§1], Vāmana[¶1], Kaiyaṭa[||1], Bhaṭṭamalla[*2], Varāhamihira,[†2] Vāgbhaṭa[‡2], and Pitāmaha[§2]. The Bhūpāla quoted under 3. 109 is Singabhūpāla, the author of the Rasārṇavasudhākara[¶2]. A definition of sugarcandy and varieties of sugar is cited from a Vaiśeshikakāra in the gloss on 8. 101[||2]. A quotation from Mīmāmsakas occurs in the gloss on 2. 61[*3].

The foregoing statement of Mallinātha's references is compiled from his commentary on the first eleven Cantos of the Naishadha, but the importance of the lexicographical quotations will be seen even from the above list, as Malli quotes several lexicons which are no longer extant[†3].

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[*] Under 1. 82; 3. 21.

[†] 'मन्दश्छायासुतः शनिः' इत्यमरशेषः under 5. 136.

[‡] Under 3. 31.

[§] Under 3. 36; 11. 40.

[¶] Under 11. 15; 11. 94.

[||] Under 12. 49.

[1*] Under 8. 92; 9. 29. The quotation under 8. 92 is found in Nārāyaṇa also under the same verse. Under 7. 66 Malli says 'भवेन्माणवको हारभेदे बाले कुपूरुष' इत्यभिधेयः (?). The quotation occurs also in Nārāyaṇa and Viśveśvara under the same verse, but is attributed by them to Ajayapāla.

[1†] See Vocabulary under हाहा.

[1‡] Under 3. 80; 5. 71.

[1§] 3. 52; 8. 48.

[1¶] Under 11. 3 etc.

[1||] Under 11. 47.

[2*] Under 4. 84; 7. 90; 11. 109.

[2†] Under 11. 81.

[2‡] See Notes 10. 94.

[2§] Under 7. 23.

[2¶] Malli quotes the definition of लावण्य found in this work (1. 181. Trivandrum S. S.)

[2||] अत्र द्रव्ये वैशेषिककारः—मत्स्यन्दिकाः खण्डसिताः क्रमेण गुणवत्तमाः । etc. This line is quoted by Kshīrasvāmin from Vāgbhaṭa while explaining Amara on मत्स्यण्डी.

[3*] See Appendix I, Section II (b).

[3†] Of these, the Śabdārṇava is frequently quoted by Sarvānanda who wrote his commentary on the Amarakosha in 1159 A. D. (see the Trivandrum ed.). Sarvānanda quotes also the Utpalinī and Ajaya or Ajayakosha. With regard to Bhoja, he is already quoted by Kshīrasvāmin (see Introd. to Oka's ed.).

It may also be noted that Malli refers to his commentaries on the Kirātārjunīya and the Kumārasambhava in his gloss on Naishadha 5. 71 and 8. 99. On the other hand, he refers to Śrīharsha's poem in his commentaries on the Raghuvaṁśa and the Śiśupālavadha‡.

Nārāyaṇa

The standard commentary on the Naishadha is the Prakāśa of Nārāyaṇa; at any rate, it is the most popular. Nārāyaṇa was the son of Narasimha Paṇḍita whose surname is stated to be Bedarkar in the colophon at the end of each Canto. The title Bedarkar seems to suggest that Nārāyaṇa was a native of Mahārāshṭra.

Nothing is definitely known about Nārāyaṇa's date. It is, however, certain that he is earlier than 1637 A. D, as there is a manuscript of his commentary written in Samvat 1693, being No. 368 of 1884-87 preserved in the Bhandarkar Institute¶. On the other hand, his work is later than the Medinīkosha, as he quotes this lexicon in the gloss on 1. 91, the quotation being found in the printed edition. The Medinīkosha is assigned to about the fourteenth century||, and one of the earliest writers to quote it is Rāyamukuṭa who wrote his commentary on the Amarakosha in 1431 A. D§. If we assume that the Medinīkosha began to be popular in the fifteenth century, Nārāyaṇa who quotes from it may be assumed to be later than 1400. He is of course earlier than 1637.

It is possible that Nārāyaṇa was acquainted with the commentary of Mallinātha. In his gloss on 1. 86 Nārāyaṇa says चम्पकोपरि भ्रमरो न तिष्ठतीति केचित्। तत्र तिष्ठति परंतु म्रियते इति प्रामाणिकाः. This looks like a summary of Malli's remarks on 1. 91—"न षट्पदो गन्धफलीमजिघ्रत्" इत्यादौ अलीनां चम्पकस्पर्शाभावप्रसिद्धेरिति चेन्न, स्पृशन्त्येव। किंतु स्पृष्ट्वा म्रियन्ते तावतैव स्पर्शाभावप्रसिद्धिरिति कश्चित् कीर्तितः परिहारः. Even if we regard Nārāyaṇa as later than Mallinātha, that would not conflict with the probable date of Nārāyaṇa suggested above.

Considering the bulk of his commentary, Nārāyaṇa quotes only a small number of authors and works. He refers to the Bhāshyakāra, Kaiyaṭa and the author of the Padamanjarī, the wellknown commentary on the Kāśikā, in the gloss on 14. 55.* Haradatta is quoted under 15.

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‡ See Mallinātha on Raghu 4. 45 and Māgha 3. 13.

¶ I owe this information to the Curator Mr P. K. Gode.

|| See Winternitz—Geschichte, Vol. III P 415.

§ See R. G. Bhandarkar's Introduction to the Mālatīmādhava edited by him.

* भाष्यकारस्य कैयटस्य पदमञ्जरीकारस्यापि मते छन्दस्येवेत्त्वं नशिमन्योः, न भाषायाम्।

89. Most of the lexicographical quotations are from Amara and the Viśvaprakāśa, and quotations from the latter work sometimes show variations from the printed text[‡]. Under 19. 45 Nārāyaṇa quotes the Amaraśesha which is quoted also by Mallinātha, the citation being practically the same in both the commentators[*]. There are quotations from Halāyudha's Abhidhānaratnamālā[†], the Medinīkosha, and Dharaṇi[¶] and Yādava[‖]. The lexicographer Ajayapāla is quoted several times[*2], and there are references to Kshīrasvāmin and a Vaidyakanighaṇṭu under 22. 59 and 20. 21 respectively[‡2]. Vasantarāja's work on augury is referred to in the gloss on 15. 76, and the Sārasindhu, which seems to be a work on the science of horses, is quoted under 1. 73. In the gloss on 22. 113 there is an interesting quotation from a Kalākosha, which describes a method of removing stains from cloths[¶3]. Among Purāṇas, Nārāyaṇa refers to the Bhāgavata[‖3], the Bhavishyottara[‡3], the Kāśīkhaṇḍa[*3] and the Linga[§4], and quotes the Skanda[‡4], the Padma[*4], and the Garuḍa[‖4]. There is also a number of anonymous quotations, the most important being under 14. 88[*5] and 15. 42, 89[5]. A treatise on cookery (सूपशास्त्र) is quoted under 1. 5.

Quotations from philosophical authors are practically absent, but

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[‡] See Vocabulary under केदार and कलम्ब.

[*] 'क्रोडः कालोऽसितः पङ्गुर्मन्दश्छायासुतः शनिः' इत्यमरशेषः. For Mallinātha's citation see P XIX.

[†] Under 19. 27; 22. 19 etc. The citation from Halāyudha under 15. 33 ('पत्रपाश्या ललाटिका') is not found in his lexicon, but in the Vaijayantī.

[¶] Under 3. 42. The Dharaṇikosha is quoted by Sarvānanda (op. cit.).

[‖] Under 2. 80. The quotation is found in the Vaijayantī.

[2*] Under 7. 66; 8. 92; 13. 12.

[2‡] See Vocabulary under इक्षु.

[3¶] तैलं घृतेन तच्चोष्णजलैर्दुग्धेन कज्जलम् । नाशयेदम्बरस्थं तु मलं क्षारेण सोष्मणा ॥

[3‖] Under 21. 60. See also the gloss on 21. 119.

[3‡] Under 15. 83. The Bhavishyottarapurāṇa is quoted also by Abhayatilakagaṇi who wrote his commentary on Hemacandra's Dvyāśrayakāvya in 1255 A. D. See the edition in B. S. Sunder 3. 8; 5. 141 etc.

[3*] Under 22. 80.

[4§] Under 19. 58.

[4‡] Under 15. 55.

[4*] Under 21. 42.

[4‖] Under 21. 7.

[5*] See Vocabulary under चिन्तामणिमन्त्र.

[5‡] See Notes 15. 42 and Vocabulary under महाज्यैष्ठी.

under 22. 36 there is a reference to the views of Vyomaśiva, Śrīdhara and Udayana on the Vaiśeshika theory of darkness. These views are actually found in Vyomaśiva's commentary on the Praśastapādabhāshya, Śrīdhara's Nyāyakandalī and Udayana's Kiraṇāvalī, and a brief summary of them will be found in Appendix I. Nārāyaṇa seems to have been familiar with the works of Udayana, as he quotes him also to illustrate the use of a word occurring in Naishadha 5. 105*.

The Prakāśa of Nārāyaṇa has practically ousted every other commentary on the Naishadha. Nārāyaṇa does not deal with the figures of speech, but pays all his attention to interpretation and grammar. The popularity of his work is due to the fact that he tries to explore all possible meanings, which explains the large number of alternative interpretations found in his commentary. Like Īśānadeva, he sometimes gives Vernacular equivalents of Sanskrit words, some of which have been included in the Vocabulary.

General Estimate of the Commentaries

We have so far noticed eight commentaries on the Naishadhacarita, of which only two, those by Mallinātha and Nārāyaṇa, have been printed. Among the commentaries mentioned here, the Sāhityavidyādhari of Vidyādhara is the oldest and, in fact, the earliest known commentary on the Naishadhacarita. The Dīpikā of Cāṇḍūpaṇḍita is the most learned, and there are few Kāvya commentaries which can compare with it in the extent and variety of its references. Cāṇḍūpaṇḍita seems to have realised that the Naishadha was essentially a learned poem, and must be approached with the full equipment of the traditional learning. Mallinātha's Jīvātu is an excellent introduction, and pays due attention to interpretation as well as grammar and rhetoric. Nārāyaṇa's commentary is the most comprehensive and particularly well adapted to the needs of the student. Yet no single commentary is sufficient for a proper understanding of the poem. It is often necessary to compare different interpretations and readings, and seek the help of more than one commentator in solving the difficulty of many a puzzling verse. The extracts given in the Notes, however inadequate, will show the necessity of such comparison and co-ordination. At any rate, the need of some such attempt was felt by the commentator Bhagīratha, who in his Naishadhagūḍhārthadīpikā gives notes and extracts from a number of earlier commentators, besides offering interpretations of his own‡.

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* 'अनुपस्थितपरिपन्थिभिः' इत्युदयनाचार्यः.

‡ See Pandit Vindhyeśvariprasad's Sanskrit Introduction to the Tārkika-

The Commentaries and the Text of the Naishadha

A study of the commentaries reveals a bewildering mass of variant readings, and there is probably no other poem of the Kāvya period, which presents so many of them. It is, however, possible to attempt a classification and discover a certain degree of uniformity among the various groups of readings. Generally speaking, the readings of Cāṇḍūpaṇḍita and Vidyādhara tend to agree, and are followed among later commentators by Īśānadeva and Jinarāja. So far as readings are concerned, Cāṇḍūpaṇḍita, Vidyādhara, Īśānadeva and Jinarāja belong to the same group. It should, however, be noted that there is sometimes disagreement between Cāṇḍūpaṇḍita and Vidyādhara, and where such difference exists Vidyādhara's readings are often followed by Īśānadeva. Cāṇḍūpaṇḍita and Vidyādhara follow the same text, but there are also occasional differences, and as we have already remarked, Cāṇḍūpaṇḍita sometimes mentions the readings of Vidyādhara without mentioning the latter's name. Even apart from this, there were other variants in the time of the two early commentators, and they are often mentioned and sometimes discussed by Cāṇḍūpaṇḍita‡.

The readings of Cāṇḍūpaṇḍita and Vidyādhara frequently differ from those of Nārāyaṇa, and I have taken care to indicate the difference between the two groups of readings in the Notes. It should, however, be noted that Nārāyaṇa sometimes mentions the earlier readings as variants†, though he does not adopt them in his commentary. Sometimes, again, the readings followed by Nārāyaṇa (and also by Mallinātha) are mentioned by Cāṇḍūpaṇḍita as variants¶. Such cases are, however, comparatively few and there is a real difference between Nārāyaṇa and the earlier commentators in the matter of readings. There is another class of readings in Nārāyaṇa, which differs not only from those of Cāṇḍūpaṇḍita, Vidyādhara and their followers, but from those of Mallinātha, with whom he otherwise frequently agrees. Examples of

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rakshā P 31. Bhagīratha quotes Nṛhari (Narahari ?), Lakshmaṇa, Nārāyaṇa, Viśveśvara, Jagaddhara, Tāṇḍava, Mukuṭa, Jīvātu and other commentators and commentaries. The following verse occurs in the manuscript which is incomplete—अध्यापकं विना यो नैषधगूढार्थदीपिकां टीकाम्।
पश्यति रसनाग्रे तु वागुदेवी तस्य स्फुरति भृशम् (?) ॥

‡ See, for example, Notes (Extracts) under 6. 109.

† See, for example, Notes 18. 26, 19. 27, 10. 5, 10. 25, 8. 14, 8. 19, 8. 92, 5. 100, 5. 112.

¶ See, for example, Notes 10. 6, 10. 10, 10. 16, 10. 17, 10. 22, 10. 27, 10. 32, 10. 44, 8. 20, 8, 90 etc.

such readings will be found in the Notes, and a few may be cited here: स्तनावटे (7. 80) for स्तनातटे; रथस्य तस्य (6. 1) for रथस्यदस्य; दराङ्कित (11. 96) for दराञ्चित; एतादृशोः (10. 120) for एतद्दृशोः; निःस्वात् (17. 26) for निःस्वान्; ईयिवान् (4. 115) for एतवान्; विदर्भराजप्रभवाभिरामम् (6. 57) for विदर्भराजप्रभवानिवासम्. Readings like these may be regarded as spurious, but their number is not large.

The readings of Mallinātha are sometimes very peculiar, and neither wholly belong to the group of Nārāyaṇa nor to the earlier group of Cāṇḍūpaṇḍita and Vidyādhara. Broadly speaking, Mallinātha's readings, as far as I have examined them, fall into three categories. Sometimes they agree with those of the earlier commentators, but differ from those of Nārāyaṇa. Sometimes they agree with the readings of Nārāyaṇa, but differ from those of Cāṇḍūpaṇḍita and Vidyādhara. Sometimes, however, Mallinātha's readings, and the number of these is by no means small, differ not only from the readings of Nārāyaṇa but from those of Cāṇḍūpaṇḍita, Vidyādhara and their followers†. In the case of some peculiar readings, Mallinātha, it is true, agrees with Narahari‖, but there is no systematic resemblance between the readings of the two commentators. I am inclined to hold that Mallinātha sometimes deviates from the original text of Śrīharsha's poem even to a greater extent than Nārāyaṇa.

The above account of the readings of the Naishadha must be regarded as tentative, as there are many other unpublished commentaries on the poem to which I have had no access. But there is no doubt about the text followed by the two early commentators. There are certain verses which are not explained by the latter, but found in Nārāyaṇa‡. These are probably to be regarded as interpolations. Nārāyaṇa himself calls certain verses interpolations*, but these are generally variations of preceding verses. It is also noteworthy that the readings of Cāṇḍūpaṇḍita and Vidyādhara are sometimes distinctly superior, and give a simpler meaning than those of Nārāyaṇa‡. An extreme instance is provided by the reading रम्याधर (21. 155) followed by Cāṇḍūpaṇḍita and Vidyādhara and the curious हर्म्याधर found in Nārāyaṇa. In spite of such divergences, the text of the Naishadha is generally well-preserved in the commentary of Nārāyaṇa, though it is Cāṇḍūpaṇḍita and Vidyādhara who record the earlier and more authoritative readings.

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† Examples of this will be found in the Notes.

‖ See Notes 3, 63, 65, 131; 7, 66.

‡ e. g. 9. 119 (शुभाष्टवर्गस्त्वदनङ्गजन्मनः—); 11, 41, 42; 17. 196, 197; 18. 18; 21. 86, 87. See Notes. The verse 18. 65 (बाहुवक्त्रजघन—) is called by Cāṇḍūpaṇḍita प्रायः क्षेपकः, though he explains it fully. The verse 16. 67 (ध्रुवं विनीतः—), a variation of 16. 54 (स्वयं कथाभिः) is not found in Cāṇḍū, Vidyādhara and Jinarāja, nor is 22. 109 (इन्दोर्भ्रमेण—). See Notes.

* e. g. 16. 79 (क्रमेण क्रूरं—) which is altogether omitted by Cāṇḍūpaṇḍita, Vidyādhara and Jinarāja; 22. 15 (ताराततिर्बीजमिवा—) and 19. 57 (जव-

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जभिदुरीभावम्)—which are, however, found in Cāṇḍū, though the latter remarks on 19. 57—अयं श्लोकः पुस्तकान्तरेषु प्रायो न भवति. Nārāyaṇa remarks on 15. 22 (पुरा प्रभिन्ना—) क्वचित् पुरा—इति श्लोकः This verse is not found in the earlier commentators. See Notes. Nārāyaṇa remarks on 7. 87. (पुष्पाणि बाणाः–), a variation of 7. 86—इति श्लोकान्तरमपि व्याख्यातप्रायम्. Cāṇḍūpaṇḍita says केचिदिमं श्लोकं न पठन्ति. Nārāyaṇa calls 21. 40 (त्र्यम्बकस्य पदयोः—)an interpolation, as it is merely a variation of 21. 39, but it is fully explained by Cāṇḍū and Vidyādhara. Nārāyaṇa calls also 17. 151 (गत्वान्तरा—) an interpolation, though it is an independent verse, See Notes.

‡ See, for example, Notes 9. 133.

SYNOPSIS

The story of Nala and Damayantî is too well-known to need any introduction. The Naishadhacarita deals with the earlier portion of Nala's career ending with his romantic marriage with Damayantî. The episode to which Srîharsha devotes about two-thousand eight hundred verses is related in less than two hundred couplets in the Mahâbhârata. Except for minor details, Srîharsha follows the great epic in the broad outlines of the story so far as it concerns the episode dealt with by him. There is, however, one noteworthy point of difference. In the Mahâbhârata, Nala accepts the mission of the gods, and betakes himself to Kuṇḍina, and after telling Damayantî that he is Nala, asks her to choose one of the gods. Damayantî protests and declares her love for him. Nala replies that he cannot seek his own interest in the face of his promise to the gods, but he will do so if she can devise a means by which self-interest can be reconciled with Dharma or the call of duty†. Thereupon, Damayantî suggests that Nala should come to her Svayaṃvara, and she would absolve him from blame by choosing him in the presence of the gods. In the Naishadhacarita, on the other hand, Nala carefully conceals his identity from Damayantî while delivering the message of the gods. This difference, though one of detail, makes Srîharsha's conception of the character of Nala fundamentally different from that found in the corresponding portion of the story in the Mahâbhârata. In the Naishadhacarita, we find Nala, disguised as the messenger of the gods, reasoning with Damayantî and urging her to accept one of the gods as her consort. He is alternately sarcastic and annoyed at her evasions and persistence in her love for Nala. Her grief and entreaties move him to pity, yet he drives her to despair for the sake of his duty and honour. When at last the tears of Damayantî set free his repressed emotion, and he throws off his disguise in a frenzy of love and grief, the thought that is uppermost in his mind is not the fear of the gods, but the disgrace which he has unwittingly brought to the honourable calling of the messenger. Yet, in the ultimate resort, he appeals to his own conscience and the sincerity with which he has striven to execute his mission, and neither stands in awe of the gods nor concerns himself about the opinion of men*. In Srîharsha's poem, Nala's anxiety is not how to reconcile self-interest with Dharma, but how to reconcile his honour with the failure of his mission. The emphasis on the individual judgment and moral responsibility makes Srîharsha's portrait of Nala one of the noblest creations of Sanskrit poetry, atleast so far as conception of character is concerned.

The fact that Srîharsha confines himself to the lighter side of Nala's career makes him dilate on certain minor details which the Mahâbhârata either mentions briefly or ignores altogether. The latter work disposes of the Svayaṃvara in a few lines, and makes only a passing reference to the marriage and the joys of the newly married couple. These topics, as will be seen from the Synopsis, occupy whole Cantos in the Naishadhacarita; while there are certain others, for example, the contents of Cantos VI, VII, XV, XIX, XX, XXI and XXII, which are totally absent in the Mahâbhârata. The same is true of the greater portion of the contents of the seventeenth Canto.

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† एष धर्मो यदि स्वार्थो ममापि भविता ततः। एवं स्वार्थं करिष्यामि तथा भद्रे विधीयताम्॥

* See below Synopsis of Canto IX.

Canto 4 I

The first Canto opens with an elaborate description of Nala. His might is extolled, and he is called 'the destroyer of kings.' His physical beauty is next described. 'The autumnal full-moon is not fit even to play the slave to his face'; and nymphs and mortal women are never tired of looking at his beauty. (1—31)

Damayantī is now introduced, but the description of her beauty is reserved for a later Canto.. She falls in love with Nala without ever seeing him and elicits news about him from messengers, Brāhmins and bards coming from the land of Nishadha. Though never seen by her before, sleep shows him to her as a deep mystery; while she sometimes diverts himself by having Nala painted on the wall of her pleasure-chamber as enjoying her company. Nala, in his turn, also falls in love with Damayantī without seeing her and yields to the power of the god of love, who disturbed the equanimity even of Brahmā, the age-worn creator of the world. The night, 'soft with moonshine,' is a witness to Nala's sleepless suffering, and he at last seeks peace in a visit to his pleasure-garden in the outskirts of the capital. A description of the horse he rides follows, and then he is shown to reach the thickly shaded garden where he sees various flowers in bloom, the sight of which is supposed to enhance the grief of forlorn lovers. (31-77)

Nala curses the Ketaka blossom with its serrated flower leaves: 'sharp with thorns, it is thrust by Cupid like a barbed arrow into the hearts of separated lovers.' He shudders to see maiden creepers kissed by the gentle breeze, and views with distaste Campaka blossoms, and those of the Palāśa, Pāṭalā, and others in bloom, all deadly weapons of the god of love. But he welcomes the trees bending with the weight of fruits in obeisance to their foster-mother Earth; while cuckoos sing, peacocks dance and the ripples of the pleasure tank play music in his honour. Though parrots recite his praise and cuckoos sing his glory, his joy is superficial and ill conceals the grief of his heart, while he is pining for 'the fair-browed maid of Vidarbha.' (78—106)

Now follows a laboured description of an artificial lake in the garden, on which the king sees a golden swan disporting himself with the female swans, some young, others grown up. After a while the swan falls asleep, and the king, slowly approaching the shore of the lake, with gentle hands catches hold of the bird. The swan, fearing that death is near, pours forth a melancholy strain of the deepest grief, pleading the cause of his wife at home, and the young ones in the nest, which have not yet learnt to speak. Nala is moved to pity, and lets the bird go. (107-45)

Canto II

The golden swan comes back to Nala, and expresses his gratitude to the king for his mercy in releasing him. The king's mercy is all the greater, because hunting is no sin in a king who only kills the fish that feed on their weaker comrades, the birds that injure the trees on which they build their nests, and the deer that oppress the harmless grass. The bird offers to repay the kindness of the king by doing a kindness to him, and volunteers the story of Damayantī, the unmarried daughter of the king of Vidarbha, of whom the swan gives a laboured description. (1-40)

The bird slyly suggests the subject of a worthy husband for Damayantī. He insinuates that Nala alone is worthy of her; but union with her, beloved of the gods, is by no means easy: 'just as it is difficult for the night lotus to enjoy the light of the beclouded moon.' So the bird offers to sing Nala's praise before Damayantī with such effect that, once treasured in her heart, his image will not be ousted from it even by the lord of the gods. Nala consents and describes his love for Damayantī. The moon and the south wind burn his limbs. 'If the arrows of Cupid are flowers and not thunder, surely these flowers grow on creepers that are poisonous.' The bird forthwith sets out for the capital of the king of Vidarbha. His golden wings flicker with speed, while the gold of them is set off by the blue of the sky. (40-72)

The bird at length reaches the capital of Damayantī's father, and now there is a dignified description of the city, which is full of crystal houses and bejewelled chambers, heaven and earth laughing with them; their nightly splendour makes one imagine that the full moon is eternally present in the city. The pleasure tank is reddened by the saffron paint of beautiful women sporting in its waters, and the city reflected in the tank looks like heaven. The mercantile life of the city is also pictured. In the market place there arises the rumbling sound of mills grinding sweet-smelling flour. In the shops 'cowries' are counted; merchants display an infinite variety of wares for sale. Among objects of luxury are conchs, gems, camphor powder and musk. The saffron stalls of the perfume shops look like lingering rays of the setting sun. The white silken streamers flying over the edifices are shaded by the gloom of the azure chambers, and maidens step from the top of their pleasure mansions on to clouds which carry them to the pleasure halls of their lovers. (73-105)

The bird sees Damayantī in her pleasure garden in the company of her maiden friends, looking like the crescent of the moon in an assembly of stars. The swan looks for a suitable landing ground and makes a circuit in the air above, radiating the gleam of his golden wings.

Canto III

The swan alights on the ground close to Damayantī, who tries to catch the bird and follows him to some distance despite the warning of her comrades. The bird lures her to a thicker part of the wood and surprises her by addressing her in graceful human speech. After mocking her for attempting to capture him, the swan presents himself as one of of the birds drawing Brahmā's chariot, but now on his holiday in course of which he is travelling through the world. The bird declares that he is known to Nala whose virtues and beauty he carefully describes. (1-40)

He claims to have free access to the inner apartments of Nala where the fair inmates confide to him all their secrets, and Cupid's latest commands. He deplores that some maiden other than Damayantī will marry Nala and enjoy that celestial happiness unattainable by her. But who has probed into the workings of the Creator's mind? Perchance she might be Nala's bride, young and unmarried as she is. Perhaps the Creator himself, by uniting the moon with the night, and Śiva with Pārvatī, is acquiring practice successfully to bring about her union with Nala. How, too, would the Creator, grown hoary with wisdom, save himself from disgrace if she is married to any other than Nala? Be that as it may, the bird expresses his regret for fatiguing her and asks her what service he may render her. (40-52)

Damayantī requests pardon of the swan for having tried to catch him, entreating the bird to forgive her light-hearted action as that of an inexperienced maid. But what desire of hers would come to fruition? Where is the maid who would express her inmost desire in words, her longing to catch the moon with the hand? (53-59)

The swan replies that all things are attainable on earth. Even if she should desire the city of Laṃkā, situate in mid ocean, it would be hers. Damayantī, delighted and abashed, says that her heart longs neither for the city of Laṃkā nor for any other thing. But the swan, intent on eliciting a confession of love, explains her statement as having a double meaning, namely, her longing for Nala, and insists on a clear and straightforward declaration of her will. If she purposes to marry some one else, the bird will not plead her cause before Nala; it would not be right to undertake a mission whose purport was doubtful. (60-73)

The firm words of the swan cause Damayantī to discard shame and hesitation, and she makes a fervid confession of her love for Nala. How can the bird conceive of her union with any one else? Can it be imagined that the night may be joined to any one other than the moon or that the daylily may have a lover other than the sun? Damayantī declares her intention to enter the flames, if her father disallows her marriage with Nala, and exhorts the swan to plead her cause before the king, choosing the right moment, and with all the resources of the art of persuasion. She entreats the bird to give her what is more precious to her than her life, and urges him not to tarry, since deliberation is meet only in a matter that admits of delay. (74-96)

The swan smiles at this mad declaration of love, and declares that there is nothing for him to do. Cupid himself has brought about the union of Damayantī and Nala. The bird then gives an intricate description of the conventional stages of love, through which Nala is supposed to have passed, and congratulates Damayantī on the manifold virtues which have attracted even Nala. May she, the bird continues, shine with Nala as the night with the moon, and may he shine with her as the moon with the night! (97—117)

The swan then takes leave of Damayantī and speedily returns to Nala's capital where he finds the king under an Aśoka tree, crowned with a blaze of flowers, reclining on a bed of young leaves.

Canto IV

This Canto carries the story little further. It is principally concerned with the description of the unbearable grief of Damayantī owing to her absence from Nala. The monotony of the description is relieved by Damayantī's address to the moon and Cupid, which here and there reaches a high lyrical level (47-99). This is followed by a playful dialogue between Damayantī and a girl companion in musical verses, one half of which is spoken by the former and the other half by the latter (101-9).

At the end of the dialogue, Damayantī faints 'with Cupid's fire smouldering in her mind,' but her comrades restore her to consciousness by means of cool appliances like lotus leaves and snow. The noise made by the girls brings Damayantī's father to the scene. The minister and the physician also come in. The physician prescribes the fragrant Nalada herb, an efficacious sedative; while the minister predicts that the remedy will be found to be Nala. Damayantī's father realises that his daughter has reached the age when 'flowers act as arrows on the body'; so he announces that the Svayaṃvara gathering, for Damayantī to choose her husband, will soon be convened.

Canto V

While preparations for Damayantī's Svayaṃvara take place, the sage Nārada with his companion Parvata pursues an aerial journey to heaven. He is received by Indra who evinces an extraordinary degree of politeness and courtesy. The king of the gods asks Nārada why mortal princes have of late ceased to come to heaven and share his hospitality as a reward for dying glorious deaths in battle.

Nārada replies that warlike activities are no longer the concern of kings on earth. Damayantī's Svayaṃvara is at hand. Cupid's order has gone abroad, and the mortal princes are now concerned about finery and other things likely to enhance their credit in Damayantī's eyes. But he (Nārada) loves to witness warfare, and as it is out of fashion on the earth he expects Indra to provide this amusement for him.

Indra declines Nārada's request. His attention is rivetted on Damayantī's Svayaṃvara. Hastily bidding farewell to the sage, he sets out earthward much to the chagrin of the nymphs of heaven who give vent to their spleen by sarcastic remarks about the lord of the gods running after a mortal woman. Indra is accompanied by Agni, Varuṇa and Yama, three divine simpletons, who follow Indra because he happens to lead the way.

The gods meet Nala on the way as he proceeds to the city of Kuṇḍina to attend Damayantī's Svayaṃvara. They greet Nala and announce that they have a favour to ask of him. Nala's heart overflows with sentiments of generosity and selfsacrifice at the thought of the gods coming to him as suppliants, but his charitable disposition is soon put to a severe test, when he is asked by the crafty Indra to undertake a mission to Damayantī on behalf of the four gods in order to persuade her to choose one of them as her husband.

Nala boldly refuses, though at the outset he had promised to grant any favour the gods might ask. He warns the gods not to make themselves ridiculous by asking him to act as a messenger to a maiden whom he himself loves and pines for. Indra is first sarcastic and then conciliatory, and the four gods join in exhorting Nala to earn eternal fame by carrying out his promise. Bound by a promise, the mighty demon Bali and the great Vindhya mountain remain to this day where they promised to stay; why should he then hesitate to keep his? Life is transient and there is nothing lasting. He should on no account neglect virtue, the abiding reality. Fame, not Damayantī, is his true bride. Who would renounce the beloved Fame, fairer than the moon, and faithful even when absent in the farthest regions, for the sake of a maiden whose possession is but a passing shadow ?

Nala is flattered to hear these words, and in spite of his love for Damayantī, undertakes the mission urged on him by the gods. Indra marks his pleasure by giving Nala the power of becoming invisible at will.

Canto VI

Nala reaches the city of Kuṇḍina and views its streets hallowed by Damayantī's feet. He sighs deeply, thinking how the desire of his heart has been thwarted by the gods. But he is determined to carry out his promise. He goes about invisible by virtue of Indra's boon and enters the royal palace and the inner apartments assigned to the ladies of the royal household. Seeing all, but himself unseen, he moves freely among the womenfolk, inadvertently jostling some and surprising others in their toilette. Passing women are frightened when they touch Nala's invisible figure, and he is sometimes struck by a ball when it is flung about by the girls while playing.

After these and similar adventures, Nala comes to see Damayantī, recognising her by her superior beauty, amidst a throng of beautiful maids. He hears his own name uttered by a parrot, which has learnt it from maidens who had used it to console Damayantī in her grief. His reflection on the bejewelled floor is not noticed, though clearly visible among his own portraits drawn by Damayantī's comrades for her diversion.

Meanwhile, the four gods, not wholly depending upon Nala's mission, had sent women messengers to plead in their behalf. Nala who is still invisible rejoices to see the suit of three of the gods rejected by Damayantī, but he hears with misgivings the peroration of the messenger of Indra, which is cheered by her comrades in the hall. What greater glory can befall a maiden, asks Indra's messenger, than to be loved by the mighty Indra, the greatest among the gods ? Let her accept the invitation from Indra to share in the sovereignty of heaven and the worlds, and think of the pleasure there is in walks by the celestial Ganges, and in the garden of Nandana.

Damayantī replies with a smile. Indra's greatness is beyond the range of words; how can he be sufficiently praised ? Certainly will she serve Indra, but it is a human Indra, incarnate in the form of a mortal king, to whom she has given her heart. Doubtless heaven is a land of bliss, but Bhārata, the best of lands, has both joys and duties to offer; and it is for happiness blended with religious virtue that she aspires. Moreover the desire of mortals are determined by Fate, and their tastes differ. The joy of success is common to all in an equal measure; hence no one is to be blamed for his likes and dislikes. In a word Damayantī makes it clear that Indra's merits, however attractive they may be do not induce her to give up the man whom she loves.

Indra's messenger is downcast by Damayantī's speech, and makes no reply. But Nala is braced to hear her words.

Canto VII

In this Canto the progress of the story is halted by a description of the beauty of the princess. Nala who is still invisible views Damayantī and describes her in detail, 'beginning from the hair and ending with the toe-nails', which is literally true. He then decides to makes himself visible to Damayantī and her friends.

Canto VIII

The girls are astonished at the sudden appearance of a stranger in the female apartments. Damayantī, however, remains cool, bids the stranger welcome and asks him in poetic language to tell his name, origin and destination. Without waiting for a reply, she addresses to him a high-flown description of his beauty (32-41). Where does the full moon go to on the moonless nights of the month, if it is not merged in his face? Is he not the love god reborn, after his burning by Śiva? Or, perhaps he is some one allied to the gods, to judge from his lustre, surpassing gold, and the manner in which he has eluded the sentinels and made his entry.

Nala occupies the seat offered by Damayantī and coolly introduces himself as a messenger from the gods. After a brief greeting, he sets himself to describe the love of the four gods for Damayantī, and narrates in detail the wanton tyranny of Cupid over each of them (58-84) The trees of heaven have been stripped of their young shoots to provide leafy beds for the feverish limbs of Indra. 'The god of fire has been so heated by Cupid that, having himself experienced what it is to be heated, he will not heat others again.' The condition of Yama and Varuṇa is no better. The gods, on hearing about Damayantī's Svayaṃvara have come to the earth and sent the speaker as a messenger to her, who now delivers their combined message, couched in poetic language calculated to soften her heart.

The gods in their message (90-106) appeal to Damayantī to have pity on them and not to let them be slain by the invisible arrows of the lowborn Cupid. Let her adorn heaven without delay; but if she prefers to remain on earth, her motherland, they will transform the earth itself into heaven!

Nala concludes by entreating Damayantī to fulfil the purpose of his mission by choosing one of the gods as her husband. Let her gratify Indra or save the lovesick Agni from his plight; let her take pity on Yama or choose Varuṇa.

Canto IX

Nala's appeal produces no effect on Damayantī who considers his words misplaced, and asks him to communicate his name and family. Nala evades her question by suggesting that their conversation may run smoothly even without his disclosing his name, and that it is also the custom, among the good, not to utter one's own name. (1-13)

Damayantī retorts that she, too, then must refrain from conversing with him, as it is not the custom among respectable women to talk with strangers. Nala tries to smile away her retort and begs her to send a favourable answer to the gods. Damayantī protests that a mortal woman can never be worthy of a god: 'how can a hind desire the lord of elephants'? (16-29)

She continues, speaking indirectly through a companion, that the all-knowing gods ought to have been aware of her love for Nala whom she has determined to marry. If he should refuse, she would end her life by suicide. (30 35)

Nala is somewhat annoyed at these words, and rebukes Damayantī for preferring a mortal to a god: the camel, likewise, loves the bitter and thorny Śamī plant, and rejects the sugar cane. As to suicide, Indra, the lord of the upper regions, will take her away, if she hangs herself and remains suspended in the air, while the gods of fire or water will only be too glad if she enters the flames or the water. But Nala softens his tone and makes a further appeal to Damayantī by picturing for her a glorious union with one of the gods. (38—59)

Damayantī heaves a deep sigh and calls Nala the worthy messenger of Yama, the god of death. Upon her supplication, a girl invites the visitor to halt for the day and wait till the Svayaṃvara which is to take place on the morrow: there is so great a resemblance between him and the portrait of Nala drawn before Damayantī by the golden swan. Meanwhile, he must not talk of the gods again; her eyes are far too drenched with the onrush of tears. (61—69)

His cruelty comes home to Nala, and he begins to think himself not the messenger of Death, but Death himself. But though pierced by the pathetic appeals of Damayantī, he remains faithful to his mission and makes a final attempt to persuade. Further protest is useless, he says, for the gods possess various wish-fulfilling agencies which will at once bring her within their grasp. How can she hope to marry Nala, if the gods are angry? How can even the marriage rites, for instance, take place without the sacred fire, if the firegod burns with anger, but not in flames? What mortal can obtain even the thing that is in his hands, if the gods mean to frustrate him? (73—83)

Hearing these words, Damayantī begins to feel convinced that she has lost Nala for ever, and pours forth her grief in melancholy strains of the deepest despair. She is anxious that the news of her death should reach Nala and bring home to him her undying love for him. She asks the South Wind to scatter her ashes, after she is dead, northward in the direction of Nala's capital. Her reason rocks; she weeps and bemoans her fate.

Damayantī's tears stir the inmost depths of Nala's heart. He forgets his mission and discloses his identity in an impassioned address, the frenzy of which is in marked contrast to his coolheaded advocacy of the claims of the gods. Why does she weep? He asks. Does she not see Nala standing before her? Soon, however, he realises that he has proved false to his mission and brought on himself irreparable disgrace. But he is conscious of the sincerity and innocence of his motives and the power of Destiny; so he prepares to face the gods with courage, in defiance of whatever aspersions may be spread by the glib tongue of report. (101-126)

Now the golden swan appears suddenly, and advises Nala not to afflict Damayantī any more, nor stand in any more awe of the gods, since he has exerted himself so sincerely in their cause. Nala asks Damayantī to think well before she makes her choice lest she should afterwards repent. He says so quite indifferently, and not for fear of the gods. He will repay her love even by sacrificing his life, if it is for her good. (127-135)

A great change comes over Damayantī. The straightforward maiden who adduced learned arguments about the respective merits of heaven and earth while replying to Indra's messenger, and bandied retorts with Nala himself, observes incorrigible silence when his identity is revealed to her. A girl companion intervenes, and reproduces what Damayantī once addressed to Nala, while looking at his portrait and drenching it with her tears. (143-155)

Damayantī then gives a hint, unperceived by others, that Nala should come to her Svayaṃvara along with the gods. Nala consents and returns forthwith to the gods to give them a true report on the failure of his mission.

Canto X

This Canto describes Damayantī's Svayaṃvara. Princes of diverse lands are on their way to the festal gathering, and huge multitudes betake themselves to the city of Kuṇḍina, some to seek the hand of the princess, some to carry her away by force, others to wait upon the rest and yet others merely to look at the spectacle 3). The poet explains why certain among the gods did not attend the Svayaṃvara: Brahmā was too old to entertain the idea of marriage and Kubera too ugly for that purpose (13, 16). The four gods Indra, Agni, Yama and Varuṇa, whose proposals had been rejected by Damayantī, come to the Svayaṃvara, each assuming the form of Nala. To acquire the similitude of Nala's beauty was no easy task. They made and remade the moon and the lotus their face, and looking at it in a mirror, broke it up anew; it was not beautiful enough (20).

The royal guests are received with lavish hospitality. Coming as they do from different regions, they do not understand one another's dialect and so speak Sanskrit, the common language. The next day the Svayaṃvara opens, and the suitors arrive and occupy their seats. Nala comes, too, and eclipses the others by his radiance, as the moon does the stars. (27-39)

There are now five Nalas, the true one and the four gods disguised as Nala. The kings who are jealous of Nala's beauty console themselves by saying that after all there are several others like him. The beauty of the bogus Nalas attracts even the real Nala who, not suspecting the fraud, asks them if they are Cupid, Purūravas and the two Aśvins, all models of beauty. The impostors calmly reply that they are none of these. (40—45)

The Svayaṃvara begins in brilliant sunshine. Vālmīki praises it and Śukrācārya describes it in detail. But king Bhīma, Damayantī's father, is at a loss how to describe the numerous kings to his daughter. Vishṇu who is present on the scene relieves the embarrassment of the king by asking Sarasvatī to introduce the princes to Damayantī in orations worthy of the distinguished assembly.

A laboured description of Sarasvatī follows, in which the various limbs of the goddess are described as representing different branches of learning (73-87). Damayantī is then summoned to the assembly, and the poet here describes her beauty and adornment in elaborate verses (91—107).

The splendour of the princess creates a sensation among the suitors, who with faltering tongue express their admiration in playful if hyperbolical verses, designed to convey the confusion of their mind (111-131). They are at a loss to find out who created Damayantī: was it the age-worn Brahmā or the Moon, or the Spring, or the god of love? Indra who sits close to Nala opens his mouth to describe her with a few well-chosen epithets which at the same time represent the names of nymphs, Indra's mistresses in heaven. Nala looks at him warily, but the crafty dissembler explains away the names in a sense suited to mortals. The Canto ends with the joyous shouts of the people:

"There goeth she, the maiden beautiful in her adornment. There goeth the Urvaśī of the earth, stepping forth to the altar."

Canto XI

Sarasvatī expounds the merits of the suitors with unsurpassed eloquence and commends them to the favour of Damayantī, who rejects them one after another. After disposing of the gods, the goddess addresses the mortal princes and asks them to behold the daughter of Bhīma: if they look and look, they will not be satiated with gazing even in millions of years (24).

Sarasvatī praises severally the lords of the seven islands (Pushkara, Kuśa, Plaksha, Śāka, Krauñca, Śālmala and Jambū), and Damayantī in her turn rejects them with undisguised apathy, despite the sonorous verses in which their merits are extolled. The goddess often refers to attractive features of the regions under the sway of one or other of the kings. In the Pushkara island, the great Banyan tree with its ripe fruits and evergreen leaves looks like a mighty sunshade of peacock feathers (30). The Jambū river flowing near the edge of the Jambū island has the juice of rose berries for its waters and gold for the ooze of its bed (86). In the Kuśa island, the mighty clumps of Kuśa grass are watered by the rain clouds pierced by their swordlike blades undulating in the wind (59). Sometimes the goddess enumerates the joys accessible to Damayantī in these lands. In the Ocean of Wine, encircling the Sālmala island, she will indulge in drinking bouts with her beloved and her maiden companions (68). In the Śāka island, while she walks on the crest of the Mount of Sunrise, her beauteous face will give to the delighted inhabitants the idea of the rising moon (44). In the Plaksha island, she will desire to sport in the swings suspended from the branches of the great fig tree of the place (74).

The kings of Avantī, Gauḍa, Mathurā and Benares are next described. If Damayantī marries the king of Avantī, the river Śiprā while she indulges in sports in its waters will be her friend, embracing her with its wavy hands (89). The dark-complexioned king of Gauḍa embraced by her, will look like a fresh raincloud coming in contact with the crest of the golden Mount of Sumeru (98). With the king of Mathurā for her husband, she might enjoy pleasure walks amid the balmy flowers of Vṛindāvana (107). Sarasvatī recounts the virtues of the king of Benares, and glorifies the sanctity of the holy city, which grants remission of sins and ensures both worldly pleasure and religious piety.

The declamations of the goddess fall on deaf ears and leave Damayantī cold and indifferent. Their merits fail to attract her, and she is led from one prince to another, disappointing all of them. She rejects the lord of the Pushkara island, because 'the soft name Nala is not his', and the lord of the Śāka island, because the divine Indra never came as a suppliant to him as he did to Nala. (32, 46).

Canto XII

The theme of the preceding Canto is continued. Sarasvatī recites the praise of the kings of Ayodhyā, Pāṇḍya land, Kalinga, Kāncī, Nepāla, Malaya country, Mithilā, Kāmarūpa, Utkala and Magadha. The goddess describes each king with undiminished eloquence, and conjures up a picture of pomp and grandeur, which, however, fails to strike the imagination of the princess, who is as indifferent as ever. Sometimes, as when the king of Utkala is described, she silently utters Nala's name with the picture of her beloved growing clearer and clearer before her mind's eye (86). Sometimes she is bored by the description of a king, and gives an explicit hint to Sarasvatī not to continue her eulogy of him (31).

Canto XIII

Damayantī has by now rejected all the notable princes, and she is therefore led before the five Nalas, that is, the real Nala and the four gods assuming his form. Sarasvatī is afraid to displease the gods by explicitly referring to the peculiar characteristics of each, and so reveal their identity, which they are anxious to conceal. At the same time, she loves Damayantī too well not to be just to her, in the face of the insidious fraud of the gods, each of whom earnestly hopes that she will mistake him for Nala, and choose him as her husband. Sarasvatī, therefore, describes the four gods in turn in verses which have a double meaning. One interpretation of her language refers to the god, the other to Nala. Damayantī is cautious, and does not mistake any one of them for Nala. (1-26)

The goddess then describes Nala himself. But to avoid being accused of singling out the real Nala from among the dissemblers, she declaims again in ambiguous language. And in the closing verse, in language capable of five interpretations, one for each of the dissembling gods, the fifth for Nala (27-34). This serves only to perplex the poor girl, who is dazed and bewildered with doubt and hesitation. How will she find out the truth in the presence of these five who confuse her mind? Is it not owing to her own miserable fate that wrong has usurped the place of right? She might, indeed, ask the kindly goddess to indicate the genuine Nala, but that will expose her to the hostility of the offended gods, and she will never sacrifice such a jewel of a friend for her own selfish gain. Or, she might ask the true Nala to disclose his identity, but how can she do that, discarding shame, while the whole assembly hears her words?

Canto XIV

Bewildered with confusion, Damayantī worships the gods in the open assembly with flowers and hymns, which softens their hearts. They now exhibit certain characteristics peculiar to gods, which automatically distinguish them from Nala. (18-24)

Damayantī furtively glances at Nala and back again at Sarasvatī, and feels a new bewilderment of bashfulness and emotion. Playfully teasing her for a while, Sarasvatī leads her to the presence of the gods and implores their mercy, explaining why Damayantī is unable to choose any of them (33-45). The gods nod assent, and Nala is formally chosen, for the princess places round his neck a wreath of Madhūka flowers, interwoven with blades of Dūrvā grass (48).

The four gods now assume each his own form, and the hitherto invisible companions of Indra and Yama come into view (60-68). Sarasvatī in her turn reveals her divine stature, and the gods join in conferring various boons on Nala (69-85). Sarasvatī bestows on him boons suited to her character as the goddess of learning and poetry (88-92).

The gods and the goddess then address Damayantī. Nothing is unattainable to her, chaste as she is; yet they vouchsafe to her the inviolable character of her wedding vow. May knowledge grow in her mind and issue in wisdom (93-94)!

The divine visitors then take their departure for heaven, while the disappointed suitors are consoled by the fact that Damayantī's father, in response to her entreaties, gives them for wives certain of the maiden companions of the princess, who had learnt from her all her accomplishments, and practised them. This happy ending delights all, and the Canto closes on a note of joy.

Canto XV

Preparations are made for the formal marriage of Nala and Damayantī, and the festivities connected with it. Walls are painted and houses decorated; the streets are overhung with perfumed wreaths of artificial flowers, while the bejewelled pavements radiate their gleam (12-15). Music bursts forth from all kinds of instruments playing in harmony; and the resonance of the music, together with the swelling noise of the crowd, is heard on the billows of oceans far away (16—18).

But the chief aim of the Canto is to describe the adornment of Damayantī and Nala on the eve of their marriage. A turgid description follows, with details of toilette and ornaments (26—71). The work of embellishment is entrusted to efficient girl companions who bestow their care on Damayantī, while experienced servitors minister to Nala. Damayantī's natural beauty outshines the jewels and gold of her ornaments which at moments seem to be useless; while at times it is not clear whether the ornaments shine by her or she by them (48, 27). The description of Nala's adornment is even more laborious and artificial than that of Damayantī.

Nala now sets out from the palace, assigned to him in the city of Kuṇḍina, to the residence of his bride, where the marriage ceremony is to take place. As he goes in his chariot through the streets, followed by the bridal procession, the women of the city rush out to have a look at him, and there are amusing instances of their distraction and precipitate haste (73-81). Their eyes are fixed in a continuous gaze. One of them does not notice even her pearlstring, torn and slipping off her body, while another puts her toy lotus into her mouth instead of the favoured betel.

Some of the women indulge in magnificent soliloquies in praise of Nala's splendour and Damayantī's love for him (82-91). 'She hath chosen him, spurning Indra, the lord of all the gods; the generation of love by Cupid in the hearts of men since the beginning of the world, hath reached its culmination in the union of Damayantī and Nala' A prosaic Canto thus ends in a poetic vein.

Canto XVI

This Canto opens with a description of the marriage procession, after which important items of the marriage rites are mentioned, including details of the ceremonial presents given to Nala by his father-in-law. A more agreeable note is struck with the description of the feast, at which the guests accompanying the bridegroom are entertained. The flirtation of the guests with the beautiful waitresses is narrated in detail (48—110).

After a stay of five or six days in the house of his father-in-law, Nala returns with his bride to his own capital, where the daughters of the citizens receive him in jubilation, showering on him grains of parched rice in token of welcome.

Canto XVII

The events described in this Canto are but remotely connected with the story of Nala. The four gods, while returning from Damayantī's Svayaṃvara to heaven, meet on their way a dark, advancing multitude, amid which they discover Lust, Wrath, Greed and Delusion who are graphically described (13-34). The surging crowd has a spokesman, who voices forth exceedingly heretical and materialistic doctrines, and makes a pungent attack on the orthodox system of religion (36—83).

The four gods now appear in the role of protagonists of the traditional faith. Indra, Varuṇa, Yama and Agni, each in his turn, wax eloquent in praise of the orthodox religion and defend it by appealing to the Scriptures, and traditional custom and belief (84–106). The audacious critic of the established order turns out to be a panegyrist of Kali, the spirit of sin, who is discovered in a chariot in the company of Dvāpara, the spirit of fraud and deception. Kali astonishes the gods with the false grandeur that is the livery of evil.

Kali steps forward disdainfully and announces his intention of repairing to Damayantī's Svayaṃvara to seek her hand. The gods, smiling to each other, inform him that Damayantī has chosen a mortal, ignoring the assembled gods and demigods. The news throws Kali into a paroxysm of rage. He reproaches the gods for humbly submitting to their humiliation and swears to wreak vengeance on Damayantī by compassing the ruin of Nala. The gods try to dissuade Kali from embarking on his unholy project, and this leads to an altercation in the form of an exchange of repartee between Kali and the others (153–157).

Accompnied by Dvāpara, Kali then sets out for the land of Nishadha and soon reaches Nala's capital, which is a sanctuary of piety and reilgion. Kali is swept off his balance, and filled with despair, at the sight of the rites and observances pertaining to the orthodox religion, which follow their undisturbed course in the city (163—204). The spirit of sin wanders for years, looking for an opportunity to secure an advantage over Nala, but hears no evil report about him, not even in the gossip of the streets. He takes shelter in Nala's pleasure garden in a Bibhītaka tree. Meanwhile Cupid draws his bow to wait upon Damayantī and Nala.

Canto XVIII

This Canto opens with a description of Nala's palace (3-28), but its chief object is to describe the joys of Nala and Damayantī on the first night of their marriage. The description, however, fluctuates, and wanders from one day to another. It is coarse and outspoken in places, but has the saving grace of a diction which is impassioned and poetic.

Canto XIX

The subject of this Canto is the description of the morning. Bards come to the palace door and sing the glories of the rising sun with a view to awakening Nala and Damayantī whom they think to be still asleep. The queen is pleased with their description, and rewards them for their musical strains. Meanwhile, Nala returns from his ablutions in the celestial Ganges, whither he was taken by his magic chariot before the arrival of the minstrels.

Canto XX

Nala spends the forenoon in jesting and teasing Damayantī, taking into his confidence a girl companion of his consort, named Kalā. Playful and witty remarks are freely exchanged between the king and the girl, and the former does not hesitate to indulge in frivolities. In 74-96 Nala addresses Damayantī, recalling various experiences of their conjugal love. At length a lady minstrel enters, and announces in dignified strains the hour of noon, and the time for the ceremony of the bath (158–60).

Canto XXI

Nala takes his bath after the reception of feudal princes, and participation in military exercises. The midday bathing rites are described in detail (9-20). Then follows a long account of the worship of Vishṇu by Nala. The chamber of worship with its heaps of flowers is described in some extravagant lines (22-31), which is followed by particulars about the ritual (32-50). Nala addresses a long hymn to Vishṇu, whose various incarnations are invoked (53-118).

After the midday meal, Nala is joined by Damayantī who is followed by her companions, one of whom carries a cuckoo perched on a crystal rod. The girls sing the praises of Nala and Damayantī to the accompaniment of lyres, after which a tame parrot reproduces the verses recited by the maidens, in a manner which meets with the approval of the cuckoo (131—43).

Evening approaches and the girls leave the place on various pretexts. Damayantī then briefly describes the sights and sounds of the evening, and Nala follows with an eloquent tribute to her radiant beauty and the musical notes of her voice (151-61). He then takes leave of her to go down to the river for the evening rites.

Canto XXII

Nala returns to Damayantī after the evening ablutions, and both indulge in a playful description of the moon in the form of a dialogue. Darkness and moonshine are adequately described, and justice is done to the moon's glory. The poem comes to an end without recounting the tragedy of Nala's subsequent career.

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CANTO I.

1. Nala was a mass of radiance, resplendent from festivities, the circle of his fame serving as a white umbrella for him. Drinking in his story, protector as he was of the earth, the gods do not in a like manner esteem even nectar.

2. Nala, whose story by the variety of its sweetnese puts nectar to shame, was the lord of the earth, marvellous in his virtues. The flaming trail of his might and the circle of his fame served as a sceptre of gold and a unique, white umbrella.

3. His story, kept in mind, purifies the world in this age, as if by washing with water; will it not purify my speech, which, though crude, is devoted to him ?

4. Creating as he did four stages (in each of the fourteen branches of knowledge) with the attributes of study, understanding, practice and teaching, I know not why he himself created "the character of being fourteen', in the fourteen sciences.*

5. Learning, a dancer on the tip of his tongue, became eighteenfold, like the three Vedas multiplied by the (six) Vedāngas, as if out of a desire to conquer the sovereignty of each of the eighteen islands†.

6. Being the lord of the regions, his might was composed of portions from the divine lords of the regions. He had in the law-books a third eye, which hindered the march of desire, and indicated his descent from the three-eyed Śiva.‡

7. In the Golden Age, Nala having established Virtue on its four feet§, who did not practise religious austerities ? For even Vice, lean and thin, turned an ascetic, touching the earth with only the little finger of one foot¶.

8. The dust raised by his army during his expeditions, the dust that looked like the smoke of the blazing fire of his might, went and fell into

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* Four stages or aspects of fourteen sciences ought to make fifty-six; so the poet asks why they are still spoken of as being only fourteen. See, however, Notes.

† In this verse the number of sciences, with which the king was conversant, is raised to eighteen.

‡ Śiva had destroyed Cupid, the god of desire, with the fire issuing from his third eye.

§ Truth, non-stealing, quietude and self-control.

¶ A mark of severe austerities implying that vice was practically absent.

the moon; and there turned into clay, it now forms the dark lunar spot.

9. His numerous enemies bore their disgrace, as if it were the charcoal left by the fire of their valour, extinguished in battle by the copious rain of arrows discharged by him, who was like a cloud with a flashing bow* and a resounding roar.

10. He, the slayer of kings, shone with the 'ceremony of circular waving of lights' performed (in his honour), after having gone round, with a view to conquest, the circle of the earth, refulgent with his might radiant with the fires which burnt up completely the cities of his enemies.

11. Excessive rains, prevented by Nala throughout the entire earth, rendered free by him from the evils known as the Ītis†, never left the eyes of the gazelle-eyed mistresses of hostile kings, being without any other place of refuge.‡

12. The shuttle that was the skill of his soldiers, acting in cooperation with the loom that was his mighty sword, wove on the battle-field, with his moon-coloured virtues serving as yarn, the wide cloth of his fame covering the limbs of those dames, the regions of the sky.

13. Just as hostile kings gave up espionage for fear of him, similarly did even mutually contradictory attributes give up their contrast out of fear for him? For by virtue of his power he was both conqueror of enemies and conqueror of friends; he saw through spies, and at the same time did not see through spies§.

14. The Creator draws round the sun and the moon, a halo for a cancelling mark, whenever he thinks, "These two are useless in the presence of Nala's might and fame."¶

15. 'This man will be poor'—this script of the Creator present on the forehead of suppliants was not made false by the king; for having

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* In the case of the cloud, a rainbow.

† Excessive rain stands at the head of the Īti evils.

‡ i.e excessive rain was present only in the shape of the floods of tears shed by the widows of Nala's enemies killed by him in battle.

§ The apparent contradiction is to be reconciled by construing: "He was the conqueror of enemies and the conqueror of (i. e. brighter than) the sun; he saw through spies as well as through his own judgment."

¶ The halo of the sun like that of the moon is fancied as a circle drawn round a word to indicate that it is to be cancelled. The idea is that Nala's might was brighter than sunshine, and his fame purer than moonlight.

surpassed the Wishing Tree (in generosity), he made poverty itself poor.

16. Two things were regarded by him as his two blemishes, resting on his head in the shape of his divided hair; namely, that he did not by partitioning the (golden) Mountain of Meru, put it at the disposal of suppliants, and that he did not turn the ocean into a desert, by giving away 'waters of gift†'.

17. The able king, with a splendour like that of the sun, rose in prosperity day by day, joyfully passing his time with poets and scholars, who ceaselessly practised their art; just as the sun rises each day in joy with the planets Venus and Mercury constantly staying by its side.

18. Did the Creator mark his foot with an upward line‡ to indicate that it would be uppermost (in beauty and position) in the future? For it (now) puts the lotus and the new leaf below it in rank, and plants itself on the heads of all the kings of the earth.

19. Coming to the end of his boyhood, he achieved the conquest of the world, and by that means the acquisition of inexhaustible treasures; then did youth embrace his body, just as the season that is Cupid's friend* embraces a forest.

20. His foot held the lotus in contempt; in the leaves of trees was there even an iota of the beauty of his hand? The autumnal full moon was not fit even to act as a slave to his face.

21. Did not the Creator reckon his merits with crores of lines, the hairs of his body? Did not the maker of the world put the pores of his skin for zeros to indicate the absence of defects?

22. Verily his arms received the length and stoutness of a bar, while storming the forts of his enemies; and in the same activity the splendour of his chest assumed the breadth and unassailable strength of the shining panel of a fortified door.

23. His face eclipsed the moon with its smile, which was but a fragment of its grace, and threatened the beauty of the lotus with its eyes, which were but a part of it; and had nothing similar to it in the world, which had no beautiful object that surpassed those two§.

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† Ref. to the ceremonial water accompanying gifts. See 5. 85, 86.

‡ Refers to some line believed by astrologers to bring luck.

* i.e. spring.

§ i.e. the moon and the lotus.

24. The lotus was vanquished by his eyes; his mere smile conquered the beauty of the moon: but is there anything more beautiful than the lotus and the moon? Lo, acute is the scarcity of objects worthy of comparison with his face.

25. The Camarī deer, under the pretext of wagging her tail, seems to say again and again that the desire of her bushy tail to be similar to his hair is a childish prank which does not constitute an offence.

26. The beautiful women of the three worlds had with regard to the king two kinds of delusion produced by Cupid; the one owing to the Cupid-like beauty of the king, and the other owing to their heart's desire for him.

27. A deep-rooted habit acquired by the maids of heaven, while eagerly drinking him in with eyes that never closed, is still manifested by them by their flickerless eyes.†

28. The mistresses of serpents, who hear with their eyes, both praised and reproached their eyes on account of Nala, thinking, "These our eyes which hear of him have their existence crowned with success, but they are of no use, as they do not see him." ‡

29. Women of the earth, seeing him even while their eyes were closed by reason of their incessantly thinking of him, did not have in the matter of looking at him the slightest obstacle caused by the closing of their eyes (during sleep).

30. What woman was there, who did not see him in dreams, or who did not utter his name by mistake, or who did not arouse her erotic feeling during dalliance, by contemplating her husband in the form of Nala?

31. With the sole exception of Damayantī, what beautiful woman, no longer proud of her beauty, after having seen him§, did not darken with her sighs the mirror, which she had taken up in her hand, to look at herself, thinking, "I am worthy of Nala in beauty"?

32. Just as Cupid, carried by the bird¶ which feeds on serpents, was forcibly introduced into the city of Bāṇa surrounded by fire; similarly

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† Goddesses being immortal never wink; this characteristic is here alleged to be the outcome of a habit of gazing at Nala.

‡ Serpents are believed to hear with their eyes. Here, their mistresses heard of Nala with their eyes, but did not see him as they lived in the nether world.

§ i. e Nala himself or his portrait. Damayantī fell in love with Nala without ever seeing him.

¶ Garuḍa.

the same Cupid, borne by the age that enjoys pleasure*, was introduced into Damayantī's mind occupied by Nala.

33. The daughter of king Bhīma devoted her mind, entirely submissive to the commands of Cupid, particularly to Nala, worthy of her wealth of beauty, of whom she had heard many things.

34. Every day coming to pay homage to her father, she took delight in the recitals of panegyrists, and was profusely thrilled, hearing of Nala, while they sang the praises of kings.

35. During conversation with her friends, when she even heard from a friend the name 'Nala', though it referred only to the grass of that name‡, the slender damsel, quickly leaving other matters, made her ears ready to listen to it in joy.

36. "I am afraid of the dead Cupid, with eyes that never blink; so cite somebody else as an illustration". So saying, she made those who sang before her the praises of young men install Nala in his place as an example.†

37. She used to ask messengers, Brāhmaṇas, panegyrists and bards from the land of Nishadha, about the virtues of Nala under various pretexts; then listening to the story of his fame, she long remained sad.

38. "Draw on the wall of the recreation hall a lover and his beloved who have beauty to vanquish the three worlds." Thus saying, she used to see the love of Nala and herself, which she caused to be depicted by some clever artist§.

39. Was there a night when she, sleeping, did not see Nala, whom she had made her husband in her mind? Owing to the power of destiny, sleep makes even an unseen object the guest of the eyes of men.

40. Though never seen by her before, the king was shown to her by

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* i. e youth.

‡ The grass 'Nala' is a kind of reed.

† In the praise of a beautiful youth he is usually compared with Cupid, but Damayantī caused Nala who was equally beautiful to be substituted for Cupid on the ground that the latter was a sort of spectre, having died aforetime at the hands of Śiva.

§ i. e. when the artist was told to draw two lovers, the most beautiful in the world, he at once drew a portrait of Nala and Damayantī in the company of each other.

sleep as a mighty secret, concealing him from her eyes which were closed; and even from her mind, dormant owing to the inaction of the external organs of sense.

41. Lo, to her, tortured by Cupid, even in the winter the days became long, and even at the height of summer the nights put on loads of fat*.

42. A time came when Nala likewise heard from people of her merits, enough to make a youth lose his patience; merits which served as a beautiful thread for joining together the pearlstring of the fame of her beauty.

43. So getting an opportunity, Cupid, who was jealous, because he was surpassed by Nala in beauty, wished to conquer him by means of Damayantī, the embodiment of Cupid's own unfailing strength.

44. Damayantī's excellence was made by the king the guest of his ears; and Cupid, too, joining arrows to his bow for destroying Nala's elevated strength of mind, made the string of his bow "the guest of his ears"†.

45. Then Cupid, connecting his bowstring with arrows, daring in his attempt to conquer the strong-minded man, staked all the fame which he had earned by his conquest of the worlds.

46. So it was the never-failing desire of the Creator, wishing thus to unite Damayantī with Nala, that displayed itself, when even arrows such as those of Cupid, made of flowers, pierced the armour of his steadfast character.

47. Lo, what else, Brahmā himself, consumed by the weapon of Cupid, still takes shelter on the lotus growing on the waters §; it seems, however, as if Nala could not surmount the influence of Cupid, owing to the latter being the shadow of his own body.‡

48. Did the two pitchers of her bosom flash as youth's new offering to her ? For (with their help) swimming across the impassable river of bashfulness, the slender-limbed maiden entered the heart of Nala.

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* i. e. became long.

† i. e. drew it up to his ears to shoot his arrows.

§ i.e. in order to mitigate his heat, the lotus being Brahmā's seat. The reference is to Brahmā's passion for his own daughter Sandhyā and others.

‡ The handsome Cupid is here fancied as a mere shadow of the far more beautiful Nala; and, as a man cannot avoid his own shadow, Nala could not avoid Cupid.

49. What Cupid did to Nala, who was concealing his restlessness from others, was known to the night as well as his bed, both of which, beautiful with moonshine, witnessed his sleepless suffering.

50. The powerful Nala, though consumed by Cupid, did not ask the king of Vidarbha for the hand of his daughter: the proud would rather renounce both life and happiness than forsake the single vow never to beg.

51. Feigning to be sad on account of something, he concealed the succession of his sighs caused by her absence, and denied his paleness, by attributing it to an excess of camphor in the sandal paste applied to his body.

52. Owing to his good fortune, even while in company, he was able to conceal what he addressed to his beloved seen under an illusion, as well as the fact that he fainted, while the lutanists played the cadences of the fifth note of the gamut.

53. The king, who had the reputation of being the foremost among those whose passions were subdued, was ashamed when the irresistible power of Cupid became by degrees manifest in him.

54. The power of discrimination, nor the other virtues could restrain Nala's disquiet; for where there is love Cupid produces this disquiet that is never restrained: such is the natural law of the universe.

55. When, in spite of his efforts, he became unable to sit in the royal assembly even for a moment, without betraying signs of being in love, he desired to betake himself to a secluded place, under the pretext of recreation in his pleasure garden.

56. Then he who had laughed at Cupid with his (superior) beauty ordered his servants to make a chariot ready, apparently in order to visit a garden in the outskirts of the city along with some friends who knew his secret.

57. The servants then brought his white, well-decorated horse, powerful in speed and size, who used to cleave the floor of the stable with his constantly moving hoofs.

58. The horse was brilliant with the lustre of his mane, the lustre that resembled moonlight, and seemed to arise, through the inner passage of the nape, from the curl of hair known as the 'divine jewel', on the surface of the neck.

59. His feet were attended by particles of dust raised by his ceaseless cleaving of the surface of the earth, as if they were the atom-sized minds of people coming to study the superiority of his speed.

60. It seemed as if the horse, shaking his snout, was eager to tell the king about the glories of his speed, but kept silence, thinking, "What need to tell ? He knows the mind of horses himself."

61. The horse was white with fame by reason of his carrying the great warrior emperor in his journeys, without the help of any other horse; and, with the bright lustre of his teeth he was laughing† at the capacity of the sun's horses, unequal to himself¶.

62. He was clearly demonstrating the fact of his being the king of horses by means of the emblem of two waving Cāmara fans, namely, his tail and mane, moving and gleaming white.

63. The horse vied with Garuḍa, already forcibly humbled in his pride of speed, also in his power of devouring serpents, by means of the long and beautiful reins attached to his mouth§.

64. Then the large-eyed Nala, the Indra of the earth, who had conquered all the kings of the earth, mounted that horse born in the land of Sindhu, white as moonshine, and finer than the horse of Indra.

65. Just as the solar rays follow the sun, similarly bright-looking horsemen followed the king, who rode that swift horse, and whose lotus-hand was distinctly marked by figures of lotus blossoms.

66. As Nala went along adorning that horse of superlative speed, and beautiful in a dress befitting a rider, he was gazed at by the inhabitants of the city, whose eyelashes were motionless with joy.

67. In a moment, simultaneously with the showers of looks cast by the people, Nala with the lustre of the moon and the might of Indra, issued forth from the city on that horse, whose speed the wind might emulate‡.

68. Two cavalry battalions in the vanguard of Nala's army, shaking the tips of their lances at one another, fought a mock fight out of fun, crying 'Take, Strike.'

69. The horses of the army, proud of their own speed, raised a volume of dust enough to dam up the ocean, as if they thought "How many steps

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† In Sanskrit poetry a laugh is always white; here the white lustre of the teeth is fancied as a laugh.

¶ Unlike Nala's horse, the horses of the sun could not singly draw his chariot.

§ The long reins attached to the mouth of the horse are fancied as serpents in the mouth of the divine bird Garuḍa who feeds on these creatures.

‡ Lit: whose speed was worth studying by the wind.

will this earth provide, for us to pass over? Let the ocean, too, be turned into earth."

70. Half striding in the air, with their mouths bent downwards, the horses refrained (from traversing the sky), as though thinking, "As Vishṇu traversed the sky even with a single foot*, it will be a shame for us horses to traverse it with four."

71. As the Buddhists† of the land of Sindhu, when they reach their monastery, do out of respect for the sayings of Buddha; so did the king's cavalry soldiers, on reaching the garden of pleasure, make a circular formation with the large number of their horses.

72. The horses adorned the place with the beauty of their circular formation, ceasing to trot, as if thinking, "The four regions have been traversed by his enemies, and his fame has already turned the ocean into a cow's footprint."§

73. Does not the wind even today, making circular movements in the shape of whirlwinds, learn from the circular trottings, which Nala ably caused his horses to make on the ground under his umbrella?

74. Just as Vishṇu enters the ocean which has a lustre like that of clouds, and is tinged with the hue of corals, in order to sleep in it; similarly the king soon after went and entered the thickly shaded pleasure garden, tinged with the hue of new leaves, to divert himself.

75. The looks of the citizens resembling a company of friends following (a departing friend), going with eagerness up to the border of the woodland, turned back as he gradually went out of sight.

76. The king then saw in the beautiful flowers and fruits the beauty of the garden, pointed out to him by the gardener with his hand, with his fingers to the fore.

77. The trees, taking flowers and fruits in their hands, their leafy branches, shaken by the gust of wind caused by birds flying over them, learnt the manner of showing hospitality to him from the multitude of old sages living in the garden.

78. Looking about with curiosity, he saw there a Ketaka flower,

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* During his Dwarf Incarnation.

† The reference is to the custom of circumambulation of a monastery by Buddhist monks.

§ i e. Nala's enemies, routed in battle, have already covered all directions, and his fame has spread beyond ocean; so it is unnecessary for the horses to cover the same distance over again.

which, in the guise of the bees settling on its full-blown leaves, was bearing a disgrace spreading on all sides; the disgrace which it had earned, owing to Śiva having rejected it.*

79. Angrily did he rebuke the Ketaka flower thus:† "Thou art hated by Śiva; because, piercing with thorns, thou art thrust by Cupid, like a barbed arrow, into the hearts of lovers in separation. Being inextricable from there, thou dost end their lives.

80. "With the needle of thy point as a help, Cupid weaves the two sheets of a loving couple's disgrace; verily he plays havoc on the wood that is the heart of forlorn lovers by means of thy serrated leaves.

81. "Cupid, though his hand is moist with the honey flowing from his (flowery) bow, discharges his arrows at me, devoted as I am to Damayantī, smearing his hands with thy pollen as though with dust"

82. He saw fruits on a pomegranate tree, which was being fertilised with smoke, as if they were pots engaged in rigorous austerities, drinking in smoke, face downward, in order to attain the height of Damayantī's breasts.

83. He saw a pomegranate plant, with birds on it, and with thorns clearly visible, like a maiden in separation, clearly in thrills at the memory of her beloved; while it had an arrow of Cupid made of Palāśa flowers, namely, the beak of a parrot§, piercing its rent and crimson heart, in the region of its breasts, its fruits.

84. On a Palāśa flower, resembling a crescent-shaped arrow of Cupid, and rending the hearts of lovers in separation, Nala saw the stalk, as if it were a portion of liver attached to it, apparently owing to its habit of eating away the flesh of pining lovers away from their homes.¶

85. With both fear and eagerness, Nala fondly gazed at a young,

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* It is forbidden to worship Śiva with Ketaka flowers, which is here regarded as a disgrace. The bees settling on the Ketaka flowers and appearing like dark spots are the symbol of this disgrace.

† To be connected from Verse 81. Most of the verses from 79 to 101 speak of the effect produced by diverse flowers on pining lovers.

§ The red beak of a parrot pecking at the rosy interior of a cracked pomegranate fruit is fancied as an arrow of Cupid, made of pink Palāśa flowers, penetrating into the bleeding heart of a maiden separated from her lover.

¶ The sight of the brilliant Palāśa flower being unbearable to lovers in separation, the Palāśa flower, the literal meaning of which is "carnivorous", is fancied as having eaten away their flesh, while its dark stalk is the liver which the flower has not yet been able to absorb.

gently quivering creeper kissed by the breeze. It was covered with the sprays of the honey of flowers, and had buds beaming with smiles.

86. He looked at the rows of Campaka buds, as if they were ceremonial lights in honour of Cupid. The lights were amassing sin in the shape of their soot, namely, the bees settling on them because they killed forlorn lovers, like moths†.

87. He deemed the pollen inside flowers to be blinding to lovers in separation, as if it were the ashes on the body of Śiva, which came to be attached to the arrows discharged at him by Cupid in times of yore.

88. The suffering Nala saw a ground lily expanding its flowery hand in indifference, while the forest "with blossoming Karuṇa trees in it"§ heard from the cuckoo the story of forlorn lovers' plight, together with the humming of the bees.

89. He saw a mango tree angrily buzzing with the hum of agile bees, as if it wished to give separated lovers the fright of a threat, with the buds of its flowers playing in the air.

90. Mournfully he looked at the red-eyed cuckoo birds, which seemed to curse wayfarers thus. "Pine away every day more and more; fall into repeated swoons; suffer from heat."

91. With a restless mind, gazing at a Campaka blossom, high-crested with a wreath of bees, the frightened Nala feared it was a comet rising to bring disaster to forlorn lovers.

92. He saw a Nāgakeśara flower, with its pollen streaming from it, and with a line of bees, which had settled on it, slipping down with playful movements; as if it were a grindstone with burning sparks issuing on account of Cupid's arrows being whetted on it.

93. Cupid was ashamed, when he saw the lines of humming bees flying from the flowers to Nala's fragrant limbs, being attracted by their excellence; for he mistook them for his own arrows, ill discharged from his bow.¶

94. He saw a ripe Bilva fruit, hurt by the tips of the leaves playing

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† Campaka, like the rest of the flowers mentioned in this section, is regarded as intensifying, when seen, the sorrows of lovers in separation. Here the Campaka flowers are fancied as lights, and the bees settling on them as lampblack, which again is a symbol of sin.

§ Means also "taking pity."

¶ The lines of humming bees coming towards Nala are described as clumsily shot arrows, giving forth a loud twang, but going only a short distance.

in the air. It had a fragrance like that of the essence of sandal emerging from it, and resembled the breasts of courtesans.

95. He shuddered to see a cluster of Pāṭalā blossoms, studded with flowers†, in which the hearts of young couples were apt to sink. With a mind stupefied with fear, he thought it was a quiver of Cupid's arrows.*

96. In the wood he thought that a dark-hued Agastya tree, which was putting forth buds, was Rāhu giving out the digits of the moon, which he had swallowed when the moon waned in the dark half of the month.

97. The amorous sports of the breeze, in which the leaves white with snow were first forcibly grasped, and which gave rise to graceful gestures in the creepers of a hedge, made him close his eyes when he saw them.

98. How could he refrain from welcoming the trees, which, with their heads bent extremely low with the weight of fruits, were worshipping the earth, their foster mother, in whose lap they had grown up?

99. The glow of the day, cooled by sylvan breezes; turned into nectar by the juice of flowers; and whitened by the pollen of Ketaka flowers, gave no joys of moonlight to the king, absent from his beloved.

100. The cuckoo, eyes red with anger, on seeing the face of the king, the moon itself, the same as erstwhile, in spite of his being a lover in separation, called over and again with its sound Kuhū the night hostile to the moon.‡

101. He thought the hospitable Aśoka tree, which took up the burning weapons of Cupid¶ with its leaves, was killing those wayfarers pining for their homes, who had come to it with the derivative meaning§ of its name in their minds.

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† Lit: which had its inner cavity filled with flowers.

* The Pāṭalā is a species of trumpet-flower. The sight of this flower is so painful to Virahins that its tubular hollow is here fancied as a cavity where the hearts of young couples drown.

‡ The voice of the cuckoo being unbearable to Virahins, the bird is here regarded as their enemy. The cuckoo, seeing that Nala's face was still the moon itself in spite of his sufferings, cried out Kuhu, Kuhu—its usual sound; but Kuhū means also the Amāvāsyā night, so the bird really called the dark Amāvāsyā night to eclipse totally the moon incarnate in the shape of Nala's face.

¶ i. e. the red flowers of the Aśoka tree forming Cupid's arrows.

§ The word Aśoka means "that from which there is no grief." Depending on this meaning, lovers away from their mistresses had recourse to

102. The trio of music, song and dance waited upon him even in the wood, in the sound of ripples along the bank of the pleasure tank, the song of cuckoos and the agility of the peacock's dance. Is there anywhere where a lucky person enjoys no pleasure ?

103 Clever parrots let loose by people in the garden, after having trained them for the purpose, chanted his praise; sparrows, too, made likewise singers of his might, sang to him with the nectarine melody of their voice.

104. Thus walking about in the garden, rich in choice fragrance, cuckoos singing to him and parrots chanting his praise, he felt a great outer joy, but no inner joy, owing to Damayantīs absence from him.

105. Holding the figure of a fish, his emblem, in his hand, as if for fear lest it should enter the water of the basins round the trees, he was taken for Cupid* following his friend, the spring, here in this garden with all the seasons present in it.

106. The woodland breeze, a tutor to maiden creepers in the art of dancing, and open thief of the store of fragrance in the flowers of the trees, attended on him, after it had resorted to pleasure swims in scented waters, the honey of flowers.

107. The king then saw a pool of water, as if it were the ocean living hidden in the garden, afraid of being churned, taking with it its long accumulated riches that excelled in everlasting gems.

108. The pool, in the guise of its multitude of lotus stalks, half hidden in the water, and penetrating the ground along the bank, was bearing the tusks of a crowd of Airāvatas submerged in the water, tusks beautiful, like the tail of the serpent Ananta.

109. The pool, in contact with the clear reflections on it of hordes of horses resting on the border of its bank, shone forth, as if it possessed a thousand Uccaihśravas horses, who moved by reason of the strokes of those whip-ends, its ripples.¶

110 The pool looked bright, densely bearing a wide accumulation of moons spattered with sombre spots, namely, its mass of white lotus

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its shade for relief, but the sight of its bright-hued flowers served only to aggravate their suffering.

* Nala had the figure of a fish in his hand—a sign of luck; Cupid, too, has a fish as his emblem.

¶ The Airāvata elephant and the Uccaihśravas horse had their home in the ocean ; the pool is throughout fancied as the ocean with all its possessions before they were churned out of it.

blossoms darkened in the midst with bees.

111. Under the disguise of a cluster of lotus shrubs the pool seemed to be accompanied by Śrī Krishṇa holding his wheel (and attended by Cakravāka birds), associated with Lakshmī (and lotus blossoms), resembling (and friendly with) a swarm of bees, and resting on the serpent Ananta visible in the shape of a mass of lotus stalks.[*]

112. The pool bore on it lines of waves, which seemed to be rivers, its own mistresses resorting to its bosom. It carried a mass of coral sprouts, namely, the slightly emerging buds of its red lotus beds.[†]

113. Nala fancied the pool to be emitting the lustre of the moon and the Kālakūṭa poison, immersed in its waters in the form of its huge lotus beds, white and blue.[‡]

114. The rows of fullgrown mossy creepers on it, agitated by the movements of waves, verily looked like smoke, ever growing in volume owing to the presence of the submarine fire in it.[§]

115. A lily growing on the pool was thrilled to the utmost in contact with the sun, and emitted an exuberance of fragrance. With blossoming lotuses for its body, it looked like a nymph during the day.

116. A tree on its bank, shaken by gusts of wind, with its dimensions reflected on the expanse of the waters of the pool, looked like the Maināka mountain[¶], immersed (in the ocean), and shaking its wings.

117-8. On that pleasure tank, surpassing the ocean in beauty, Nala saw a marvellous golden swan, which was moving about close by, eager for the sweet voice of the female swans desirous of play; and was holding, with its beak and feet, Cupid-made sprouts of the tree of passion—sprouts with two shoots for its younger mistresses, and leafy ones for those who were grown up[||].

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[*] The epithets within brackets refer to the bed of lotus shrubs, which is compared to Kṛishṇa sleeping on the ocean on the coils of the serpent Ananta.

[†] The comparison between the pool and the ocean is continued. The ocean is frequented by rivers, the pool by lines of waves; the former has corals, the latter red lotus buds.

[‡] The moon and the Kālakūṭa poison were in the ocean before the churning took place.

[§] The pool being fancied as another ocean, the mosses on its surface are volumes of smoke sent up by the fire associated with the ocean.

[¶] The only mountain who "retained his wings, when Indra clipped those of other mountains, on account of his friendship with the ocean."

[||] The red beak and feet of the swan are fancied as sprouts, the beak with

119. For a moment, looking at the bird, very delightful to the mind, the king grew a little curious, although he was overwhelmed with grief, owing to his beloved's absence from him.

120. Just as a straw follows a whirlwind, similarly the utterly disobedient heart of man follows the Creator's will in the direction in which it proceeds, irresistible in its course in matters which are bound to be.

121. Then at that time the bird, exhausted with erotic langour, slept near the tank for a moment with its neck bent sideways, resting on one leg, and covering its head with its wings.

122. Did he think it to be a golden lotus together with its stalk §, drooping in shame, owing to its lustre being surpassed by his own face; or a yellow Cāmara fan of Varuṇa adorned with a stick of coral?

123. Then Nala having alighted from his horse, his shod feet flashed as if they were equipped with armour, wishing to vie with the leaves of the forest and the lotus blossoms of the water.

124. The king guilefully made his frame smaller, which (then) resembled that of Vishṇu (during his Dwarf Incarnation), and took hold of the bird with his own hands, having come to its side with silent feet.

125. The bird, when it found itself caught by him, tried in its fright to fly away again and again. Quacking and despairing of flying away, it simply bit the hands of its captor.

126. It seemed as if the pool of water, ruffled by a flock of birds flying away in confusion, and taking pity (on the bird) in its anxiety, was deterring the king from catching the bird, with its lotus blossoms moving with the waves, as if with hands.

127. A flock of swans, leaving that pool deprived of the beautiful bird, were quacking on the bank, (making a noise) resembling that of the anklets of the moving lotus-feet of the departing goddess of beauty.

128. Verily the birds rebuked him with their cries, having left the earth and resorted to the sky, as if saying, "It is not worth while to live on this earth, whose lord is one like thee who hast renounced the customary conduct (of a king)."

129. Then the swan, resting on his hands as in a cage, said to the king as he was praising it again and again, "This beauty emanating from wings of gold was not seen in a bird."

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its upper and lower sections as a sprout with two shoots, and the feet as sprouts accompanied by young leaves.

§ The golden swan resting on one leg is likened to a golden lotus resting on its stalk.

130. "Fie on thy mind, impatient with greed at the sight of my golden wings! As the waters of the ocean are little increased by sprays of ice, so what increase of wealth will be thine with these ?

131. "Killing me, whose inmost soul rested in confidence on seeing thee, will not merely be to kill an animate being; sages whose only wealth is their religious virtue have greatly condemned the killing even of enemies who confide (in the captor).

132. "Everywhere there are warriors eminent in war, yet this thy passion for killing is satisfied on those who are humble. O king, fie on this thy evil prowess, directed against a poor bird deserving pity.

133. "Why is the earth today not ashamed of thee, her lord, oppressing as thou dost even one like me, who thus makes a living like an ascetic with the fruits and roots of lotus ?."

134. Making the king amazed, ashamed and compassionate with words like these, the bird caused some utterances, rivers of pathos, to be guests in the heart of Nala, an ocean of kindness.

135. "I am the only son of my aged mother, my poor wife has new-born children, and I am their only support; thou Fate who persecutest me, it is strange that pity holdeth thee not in check!

136. "My kind friends, shedding tears just for a moment, will cease to do so, blaming the course of the world; but mother, for thee alone it will be hard to cross the ocean of thy grief for thy child.

(The swan addresses its absent mistress—)

137. "Dear, how wilt thou feel that moment, when thou seest birds weeping, on being asked by thee, 'How far is my beloved, slow to send me lotus stalks and news ?'

138. "Creator, how did this script in forehead-burning, cruel letters, 'Thou shalt be bereft of thy beloved', emerge with regard to me from thy lotus-hand, that created the coolness and softness of my beloved ?

139. "Brisk-eyed one, certainly wilt thou today see all the ten fronts of the directions void, when fellow birds will have told thee this piece of news about me, similar to the stroke of a thunderbolt.

140. "Fair-limbed one, if thou diest with thy heart rent with grief for me, then alas! though killed, I shall have been killed again by fate; for then our children, too, will surely be dead.

141. "Alas, alas for my children with their eyes still closed, rolling on the edge of their nests; oppressed with hunger, owing to thy absence, as well as mine! Obtained after a long time with many a wish: gone in a moment!

142. "Children, calling whom with your cooings for a long while, shaking your mouths at whom, will you now learn to speak ?" Having fainted with these words, the bird came to its senses, owing to being drenched with the king's tears flowing on it.

143. 'I have seen thy beauty, for which I caught thee; now go as thou likest', saying thus, the king, owing to his kindness for the poor, let loose the bird which was lamenting in that way.

144. While its friends were honouring it, as if with a circular waving of lights in the guise of their circular flying round it, the bird made tears of joy follow in the wake of their streams of tears, previously shed in grief.

145. Śrī Hīra, the ornamental diamond of the crown of great poets, and Māmalladevī had Śrī Harsha as their son, whose passions were subdued; here ends the first canto in the epic Naishadhīya-carita which is beautiful with the play of the sentiment of eros, and is the result of his meditating on his sacred formula—Cintāmaṇi.

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CANTO II.

1. Then obtaining its freedom from that lord of the earth, the best among men, the bird experienced a joy that was beyond the range of words.

2. Several times did the bird shake its body, the feathers of which were made to bristle up; then with its beak it scratched the root-ends of its wings, the inside of which was ruffled by the grasp of (Nala's) hands.

3. The bird went to its nest at the very moment of its getting loose, hastily scratching its head with one of its feet, the leg being up in the middle of the root-end of a wing.

4. With strokes of the tip of its strong beak, the clever bird removed, gently scratching as it did so, the worms which were sharply biting it in certain parts of its body, being inaccessible in the cluster of its feathers, a fort as it were.

5. The birds living in the pool of water quickly approached and surrounded the swan, but after that, scared by the disorder (of its feathers) caused by the seizure with the hand, they flew up with loud chirpings.

6. The bird again went to Nala's hand which held, as it were, bees in the shape of its rosary beads, he himself bearing many marks used by the members of the Śaiva sect, as if the bird mistook his (rosy) hand to be a red lotus of a pool bearing spaces with large quantities of moss.

7. The bird seemed to have a great confidence (in Nala) owing to the long caressing by him, and roused the curiosity of the king beyond measure, by coming to his hand.

8. The swan, to which the lake of Mānasa was dear, said thus, causing the king's mind, which was sinking in the waves of the nectar of curiosity, to have recourse to two pitchers in the shape of the holes of his ears. †

9. "Thou that art beautiful like Cupid, even kings well-versed in the purport of the law-books do not condemn hunting, but in spite of it thou didst let me loose ; that is thy religious virtue refulgent with mercy.

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† A drowning man tries to catch hold of an empty pitcher. Similarly the mind of Nala, which was going to be drowned in the flood of curiosity, had recourse to the earholes, as if they were two empty pitchers, i.e. the swan brought Nala to such a degree of curiosity that he longed to satisfy it by hearing what it had to say.

10. "Hunting is not a sin in the case of kings who kill the fish that eat the weaker members of their race, the birds that hurt the trees on which they have their nests, and the deer that cause pain to the innocent grass.

11. "I wish to remove the effect of the unpleasant things I said, by doing some good to thee, just as the sun removes the fever of heat which it causes to a tree, by showering water on it.

12. "It is not proper even for one like thee to reject a good that is present unasked; this offer hast thou received from a favourable fate, to which other persons are as hands.

13. "Is it possible for me, a bird, to do any good to thee, the lord of the earth? This I do know, yet an anxiety to do thee a good in return does not leave me.

14. "Or one should, without delay, confer on one's benefactor a benefit accomplished by one's own means; it may be great or small; the wise do not persist in any such distinction in the matter.

15. "Even if this statement of mine be not perfect in judgment, thou shouldst hear it; will it not cause delight like the voice of a parrot, because it is the utterance of a bird?

16. "There thrives that king Bhīma, whose name has been made literally true * by the multitude of his enemies, and obtaining whom as the master, the land of Vidarbha laughs at even the heaven with Indra as its lord.

17. "As a boon from the truthful sage Damana, who was highly pleased with him, the king obtained a daughter, the uprise of whose virtues has no parallel in the three divisions of time † or in the three worlds.

18. "Because she came into being, subduing with her personal charm the pride of beauty on the part of the beautiful women of the three worlds, she acquired the name Damayantī. §

19. "Know her to be Lakshmī herself with this difference, ¶ that she rose from the ocean of virtues, viz: that king; in spite of the screen (of invisibility), who does not know that a digit of the moon resides on Śiva's head?

20. "Glorious, indeed, is the lock of hair that the learned Damayantī holds on her head; who will want to compare it with the Camarī deer's

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* i.e. terrible to his enemies, "terrible" being the literal meaning of the word Bhīma.

† i.e. the past, the present and the future.

§ Literally "she who subdues".

¶ The goddess Lakshmī rose from the ocean; Damayantī, the mortal Lakshmī rose from the ocean of virtues, viz: her royal father.

tail which even the animal keeps at its back ? *

21. "Antelopes console their eyes under the pretext of scratching them with their hoofs, as they close up out of fear, vanquished by the beauty of Damayantī's large eyes.

22. "King, the family of Damayanti's father and that of her mother, her eyes and her womanly virtues—those which are heard of as well as those which are (actually) seen in her—all these do brilliantly shine forth with their mutual splendour; the families, because they are celebrated; the eyes, because they are stretched as far as the ears; and the virtues, because they follow the Scriptures.

23. "Her eyes which prove the lotus to be pale, when they do not touch the collyrium-strick, make even the Khanjana bird humble in its pride of beauty, when they are embellished with collyrium.

24. "The compound अधरबिम्ब ("a lower lip like the Bimba fruit") designating her lip has acquired a (more) appropriate construing, viz: "The fruit called Bimba is inferior (अधर) to *it* (in beauty)."

25. "The disc of the moon, the essential portion of which seems to have been taken away by the creator for making Damayanti's face, is (for that reason) seen to have a hole made in the middle, and to hold the blue of the sky in the deep cavity.

26. "Rightly does the creator revolve the moon round Damayantī's face as a vessel of 'ceremonial whirling', whitish (as if) with a lotion of flour-water in it, and carrying, as it, were, a plaster of cowdung in the guise of its dark spot. †

27. "In a test of beauty the whole genus of lotus flowers was defeated by Damayanti's face; obviously it has not even now given up the sign of its defeat—the characteristic of keeping above the water. ¶

28. "Her eyebrows have emerged as the bows of Cupid and his wife Rati for the conquest of the world, and are not the nostrils of her high nose quivers for them both, desirous of letting loose their arrows on thee ?

29. "Hero, she is worthy of thee alone; her arms conquer the lotus stalk which resides in the fort of water, and with the grace of her hands she wants to take possession of the charms of the lotus blossoms devoted to the sun.

30 "Do not the two ages, childhood and the one following it, both of which wish to pervade the fair-eyed damsel, live contented in her,

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* It is usual to compare the rich hair of a woman with the bushy tail of the Camarī deer.

† ¶ The reference is to certain popular customs. See Notes.

though limited off by the creator by making a division with a line of hairs ? *

31. "Verily her breasts are serving as two swimming pitchers for Cupid and Youth, as they move forward on her body, though made unfathomable by floods of beauty.

32. "Has the pot acquired the power of turning the potter's wheel from its (instrumental) cause—the potter's rod ? For having become her high breasts, it (now) produces a whirling motion † with a shower of lustre.

33. "Verily the pea-cock, whose tail is subjected to humiliation by Damayantī's hair, betakes itself to the god Kārtika, and Airāvata, the king of elephants, whose temples are vanquished by the beauty of her breasts, betakes himself to Indra.

34. "The (creator's) fist, the thumb-mark of which is patent from the fact of Damayantī's back being depressed in the middle, made her belly beautiful with three fleshy folds which issued from inside its four fingers. ‡

35. "Does some curious fellow measure with his fist Damayantī's belly ? For it shines with (three) fleshy folds together with a zone of gold, as if bearing (the impressions) of the four fingers of a fist. §

36. "Does the creator who made her fleshy, round buttocks wish to build an one-wheeled chariot for Cupid with the experience he acquired in making the (one-wheeled) chariot of the sun ?

37. "With her broad thighs, does the beautiful damsel wish to surpass only the banana plant known as Rambhā ? (She wishes to surpass) also the young nymph of that name, (the touch of) whose breasts was the result of religious austerities on the part of Kuvera's son.

38. "Two day-lotus blossoms, as if by worshipping the sun, obtained for themselves a superior position in the shape of being Damayantī's feet ; certain it is that a couple of swans, coming and quacking round them, provides them with swans (in the shape of anklets). ¶

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* i e. the downy growth of new hair on Damayantī's body indicates that she is on the border-line of childhood and youth. cf. 6. 38.

† i.e. of the eyes of onlookers, by making them roll in amazement. See Notes.

‡ The creator is fancied as making Damayantī's belly, by holding her slender figure in the fist ; the three fleshy folds on the belly are the marks left by the four fingers of his fist, while the mark of the thumb is visible in the depression in the middle of the back.

§ The three fleshy folds and the golden gridle round the waist are fancied as the impressions of the four fingers of a fist holding the slender belly in its grasp.

¶ As swans and lotus blossoms are inseparable, Damayantī's feet are fan-

39. "Why should not the lotus, which dwells in sacred pools and rivers, and passes whole nights in meditation by way of folding up its petals, attain a happy state in its birth under the title of Damayantī's feet?

40. "I who have visited many places to resort to pools of water have made Damayantī the guest of my eyes—Damayantī, about whose waist it is doubtful whether it exists or not.

41. "Concluding that she had not pursued her studies even with the young damsels of the heaven, I pondered as to who was in the mind of the creator as her husband.

42. "Then trying to think of a worthy husband for her, and being unable to get rid of objectionable features in the case of all other young men, I hit upon thee as the final conclusion.

43. "My recollection being roused by this climax of thy beaty, it is today that the pure-smiling damsel has come to my mind, though I have seen her for a long span of time.

44. "Hero, Damayantī's emotional complex will become thee alone; only on the breasts of a young woman does the beauty of a string of gems shine forth.

45. "Without her, this thy beauty is useless like the flower of a barren tree; (without her) this wealthy earth is useless, and what is thy pleasure-garden worth, though it has singing cuckoos?

46. "But union with her, desired by the gods, is not easy for thee, just as in the rainy season union with the beclouded moonlight is not easy for the lotus of the night.

47. "Hence will I sing thy praise near Damayantī in such a manner that, treasured by her in her heart, thou wilt not be replaced even by Indra.

48. "Fie on these words of mine, though they are meant only to obtain thy consent; the good speak of their usefulness by action, not by words."

49. Having drunk this clear nectar of words emanaing from that king of birds, Nala gave out a pure, white smile, as if it were an emission, due to satiation, of the nectar drunk by him.

50. Fondling the bird with the red lotus † growing at the fore-end of his arm, Nala softly uttered to its joy words which came from a throat that was a well of the nectar of pleasant speech.

51. "Thy figure is beyond the range of comparison; the goodness of

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cied as two lotus blossoms, and her jingling anklets (हंसक) as two quacking swans (हंसक).

† i.e. with his rosy hand.

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thy nature is beyond the range of expression; the gist of the essential tenets of palmistry that a noble figure possesses noble qualities has thyself as the example.

52. "Indeed, not merely thy body is of gold; is thy voice, too, so? Why, thy partiality is not only for the path that is without any support, * but also for one like me.

53. "Suffering from an extreme heat, I have got thee—a breeze with the quintessence of snow; it is otherwise with the rich, but for the good the company of virtuous persons is the only perfect treasure.

54. "A hundred times have I heard of her, the unfailing herb that makes the three worlds lose their senses; but by virtue of what thou hast said, I feel I have seen her with my own eyes.

55. "To the wise seeing every thing clearly with the aid of friends or their own heart, the eyes which cannot grasp minute objects even at close quarters are merely ornaments of the face.

56. "Bird, her story, a sort of peerless honey, which people have made the guest of my ears, serves as a kindling verse † in stirring up Cupid's fire; fie on those who are fickle!

57. "Bird, being as fuel in the fire of her absence, I surmise the south wind to be unbearable, full as it is of the poisonous whiffs of the snakes in the mountain of Malaya. §

58. "Bird, is it because the moon is united every month with the sun ¶ that it burns me with its extremely sharp rays which take away my patience?

59. "If Cupid's arrows are flowers, and not thunderbolts, they do grow on poisonous creepers; for they have stunned and vehemently heated my heart.

60. "To me about to be drowned in this limitless ocean of pain caused by Cupid's arrows, be thou therefore a refuge like a boat, suddenly put near at hand by fate.

61. "Or perhaps my urging thee to action is like crushing a thing already crushed; for the good do good to others of their own accord, just as sense-perceptions become valid on their own account.

62. "Auspicious be thy way! May we meet speedily again! Dear bird, do, do what I long for, and remember me in time."

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* i.e. the sky.

† A Vedic verse known as Sāmidhenī, with which a sacrificial fire is kindled.

§ The Malaya mountain is believed to be situated in the south.

¶ It is believed that on every Amāvāsyā night the rays of the moon enter the sun. (See Notes on 6. 7). Nala, being a विरही, finds the light of he moon as hot as the sun.

63. Having sent away the bird with these words, the patient king, the Bṛihaspati of pleasant and truthful speech, entered the garden house, astonished at the swan's words stuck to his memory.

64. Then the bird, in order to make that very day successful, by looking at Damayantī, started for the city of Kuṇḍina which acted as the ornament of the mundane sphere.

65. On its way before it, the swan perceived a pitcher full of water as the first guest of its eyes—a token that augurs the success desired by a traveller.

66. Adopting for a moment a motion, slow with amazement, in order to look round in the sky, the bird saw in the king's pleasure-garden a mango fruit attached to the tree. †

67 The noble bird saw a mountain, frequented by clouds, the elephant cubs of the sky, abounding with shrubs, and possessing hyenas and serpents hid by branches.

68. The bird went on, now shaking the root of its wings, now imperceptible by soaring high, and now spreading out its motionless wings, giving delight to lookers-on.

69. Owing to its speed the (golden) swan gleamed along, as if rubbing the gold of its wings against the touchstone-like surface of the sky, with a thin ray of light coming into view.

70. The swan, whose wings left in their trail a jingling sound owing to its speed, was gazed at overhead by birds which were below and which quickly came to a lower level, apprehending the pounce of a hawk.

71. The swan, as it went along, could not be seen by people, who saw its shadow on the earth, and immediately looked at the sky in all directions, the bird quickly going out of sight at a high speed.

72. On its way the swan, with its lustre spreading with its speed, did not stop anywhere in any forest beautiful with lofty trees, nor did it answer back the quacking of its relations.

73. Then that beautiful city, protected by that terrible-armed king (Bhīma), and adorned with edifices white like the Mount of Kailāsa, came in sight of the bird.

74. (The city) where houses with frames of crystal, with walls pure like a digit of the moon, shone as if they were the continual amorous laughs of the earth meant for her beloved (the king).

75. (The city) where envelopping darkness, without any return, took shelter even in day-time, out of fear for the sun, in the guise of the

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† Regarded as a good omen.

lustre of the sapphire * buildings of the king.

76. (The city) where at night in the houses made of shining white gems—the interval between heaven and earth laughing with them—the single night of the full moon visited all other nights as a guest.

77. (The city) where the pleasure tank, tinged with saffron transmitted by beautiful women plunging in them, did not clear up even in the course of the whole night, just as an obstinate ladylove, offended by the saffron transmitted (to her lover) through his attachment to beautiful women, does not show her favour throughout the night.

78. (The city) which at night, calm and quiet for a moment, adored a certain pure, internal light in the shape of its houses of gem, using its line of ramparts as the sheet of cloth worn dnring meditation.

79. The city that flashed like the heaven, reflected in some pool of water, in which the portion of water not occupied by the reflection was sparkling clearly in the guise of a moat.

80. The city where the strokes of the stick-like hems of the flying streamers over the rows of houses gave rest to Aruṇa, the charioteer of the sun, as he voyaged through the sky and drove the horses of the sun. †

81. The whole city was marvellous with the choicest gifts of the three worlds corresponding respectively to the underground chambers, the middle and the upper stories of the houses—choicest gifts which belonged to the nether world, the earth and the heaven, and bore each their own characteristics. §

82. The city where it was natural that the royal palace, possessing a border blue with clouds, and bearing a surface bright with exceedingly clean white-wash, should look like the moon-crested god Śiva. ¶

83. The city where (in the buildings) the antelopes serving as the dark spots of those moons, viz: the faces of the multiform statuettes, appeared to have been devoured by the lions on the beams of the many

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* The azure lustre of the sapphire buildings is fancied as perpetual darkness.

† i.e. the buildings were so high that the flags flying over them could like rods drive the horses of the sun !

§ The gifts of the nether world, the earth and the heaven are respectively treasure, cereals and articles of luxury ; the three floors of the houses corresponding to the three worlds were full of them.

¶ Śiva has his neck blue, and body white ; the palace, too, is blue with clouds hovering at a level of its roof, and is painted white. With these characteristics, the palace with the moon above looks like Śiva who has the moon on his forehead.

palatial buildings of the city. *

84. The sage Nārada of truthful speech said that the heaven of the nether world was above the heaven itself; but being as it were put in a lower position by that city, the ornament of the earth, it became just the opposite. †

85. The jarring sound due to the noise going up in the city on each market way and emanating from the millstones along with the flavour of flour, inviting to travellers, does not even now renounce the clouds.

86. The divine mountain Meru in the shape of the wall of gold, the city gates thickly studded with jewels serving as its wings, lived there embracing and conciliating its offended ladylove—the heaven—departed from its lap. ‡

87. Encircled by the flames issuing from the city-wall made of solar gems being on fire § between sunrise and sunset, the city looked as magnificent as the city of Bāṇa. ¶

88. Loudly did the ocean of shops roar in the city, with many conch shells and gems, with crabs in the shape of hands moving in the counting of cowries, and with white sand in the shape of camphor powder.

89. At each moonrise, the Gangā river of the heaven, with its volume of water increased by the oozings of the lunar gems on the pavements of the topmost chambers of the buildings in the city, forsook not an attitude befitting a devoted wife. ‡‡

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* The beautiful faces of the statues are fancied as moons which are, however, without the dark antelope associated with the moon. It is, therefore, surmised that the animals were perhaps devoured by the artificial lions on the beams.

† The nether world was once declared by Nārada to be more beautiful than the heaven; but as this city surpassed even the nether world in beauty, it was more beautiful than both the heaven and the nether world.

‡ The heaven located on the golden Mount of Meru is fancied as having angrily left the mountain and come down to the earth, to become the city of Kuṇḍina. The golden city wall is fancied as the golden mountain which has followed its ladylove to the earth, while the gates of the city are fancied as the fabulous wings attributed to mountains.

§ Solar gems are believed to catch fire in contact with the sun.

¶ The city of Bāṇāsura was surrounded by protecting flames.

‡‡ Lunar gems are believed to exude water in contact with moonlight. Here the idea is, the houses are so high that at moonrise the copious oozings from the lunar gems embedded on the floors of the top chambers flow into the celestial Gangā, and cause in that river a rise of tide, as if it were the rise of emotion in the heart of the river at the sight of her beloved moon.

90. (The city) where in the evening the stalls of saffron powder for sale in the perfume shops shone as if they were the fallen and homeless rays of the setting sun.

91. Just as formerly the sage Mārkaṇḍeya saw inside the stomach of Vishṇu the objects of the universe, similarly people saw in that city articles of every description exposed for sale by each merchant in his shop.

92. In that city, owing to the noise of the people the merchants in the shops did not notice even the humming black bee, motionless with the greed of fragrance, taking it for a piece of musk. †

93. In that city in winter nights the frost did not hurt the feet of people going over the bridge made of solar gems, heated all the day by flames. ‡

94. At the advent of summer, the heat as severe as the Kali age did not heat the street of lunar gems in the city, cool like Nala's temper, owing to the flow of water (from the gems) in contact with the rays of the moon. §

95. The city encircled by a ring in the shape of the circular moat was not accessible to enemies, being as unassailable as the problems of the Mahābhāshya.

96. Made of lotus blossoms in the face, hands, feet and eyes, and of Campaka flowers in other limbs, Damayantī herself assumed there the grace of a wreath of flowers meant for the worship of Cupid.

97. A hundred nymphs coming down to the earth, being unable to walk in the sky owing to the weight of the burden of their buttocks and breasts, seemed to live in that city as her friends.

98. It was natural that the city, being full of paintings, should contain all colours that were permanent; it was also natural that it should have a variety of tones, possessing as it did sounds from many a mouth.

99. At night the city's houses, made of ruby, and thirsty during the day, owing to the sun coming in contact with them, licked in many ways the moon, the storehouse of nectar, with their flags tinged red by their own lustre.

100. At night in that city the royal palace made of pure ruby and thirsty, being frequented by the rays of the sun, licked the moon, the abode of nectar, with its tongue-like flag of the same hue as itself.

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† i.e. the bee could not be distinguished from the dark-coloured musk, on or near which it had settled.

‡ See under Verse 87.

§ See under Verse 89.

101. The spot in the moon coming in contact with the yellow flags over the roofs assumed a resemblance to the yellow-robed Krishṇa lying on the coiled up serpent Ananta.

102. The silken streamer flying over the palace in that city played in the sky with the undulations caused by the wind, as if it were the celestial Gangā left half-made in times of yore by the sage Viśvāmitra, whose game of creating a new heaven was prevented by the mouths of Brahmā, busily engaged in manifold prayer emanating from tongues that were sanctified by the untiring recital of the Vedas.

103. The row of white flags over the buildings, playing restless in the lap of the sun, and tinged with a bluish hue by the lustre of the exceedingly pure blue apartments of the city, was, as it were, born as the child of the river Yamunā. ¶

104. The young ladies of that city, stepping from the top of their palaces of pleasure to the clouds that were eager to accept the hospitality of the borders of the pleasure-edifices of their lovers, were manifestly nothing but nymphs traversing the air in aerial chariots; for their eyes winked not, owing to their emotion, as they made their way with the speed of clouds. *

105. The virtue of that city, resulting from the giving of mouthfuls of grass to cows, displayed itself constantly through the medium of those Kuśa grasses, viz: the rays which went up from the emerald peak of Damayantī's pleasure-hill, but which, downcast with shame at their pride of speed being destroyed by their striking against the orb of the universe, entered with their tips the mouths of the divine cows going about with their face upwards in the sky. †

106. There the swan was delighted to see Damayantī's pleasure-garden where the weighty task of watering the trees was rendered useless by the basins round the trees being made of moon-stones and full of the

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¶ i.e. the row of these flags reminded one of the Yamunā river with its deep blue waters shimmering with the rays of the sun.

* The women are fancied as travelling like nymphs on clouds to meet their lovers. Nymphs, being of divine origin, do not wink; the women also do not wink in their eagerness to meet their lovers.

† The rays shooting up with great speed went beyond the heaven, till they were obstructed by the roof of the vault of the universe; then turning back, they came along with their tips downwards, and on their way through the heaven entered the upturned mouths of the divine cows. In this way the city acquired the virtue resulting from feeding a cow with mouthfuls of Kuśa grass, the jets of rays being similar to the pointed blades of Kuśa.

water oozing out of them, when embraced by the rays of the moon. ‡

107. Then the golden-winged bird saw there the princess, who was shining in an assembly of companions as bright as herself, and whose beauty was able to imitate that of the crescent of the moon staying in the middle of the assembly of stars.

108. Radiating a golden lustre by the speed of its flying, and looking for a place suitable for descending somewhere below, the bird made a circuit above, as if it were the halo of the moon hanging in the air to attend on her moon-like face.

109. Looking at Damayantī engaged in playing with her friends in the woodland, the bird thought, "Even the wife of Indra does not feel so great a joy in the garden of Nandana in the company of her friends, the nymphs Ghṛitācī and others."

110. Śrī Hīra, the ornamental diamond etc; here ends the second canto, brilliant by nature, in his composition—the beautiful epic Naishadhīyacarita.

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‡ See under Verse 89.

CANTO III.

1. Then the swan, swooping down from the sky with folded wings, dropped on the ground near Damayantī, spreading and shaking its wings on the spot where it landed.

2. The sudden sound that went up at the time from the earth struck by the fold of its wings abruptly startled her whose looks were fixed on something else.

3. Just as the minds of ascetics, forsaking their attachment to the objects of the world, turn to the One Absolute whose nature is beyond the range of expression, similarly the eyes of Damayantī's friends, leaving their attachment to this and that object, grasped the swan alone, which had an indescribable beauty.

4. Just as the mental function of a sage comes to a standstill with a a feeling of eagerness with the object of grasping the Absolute residing near within the body, similarly Damayantī cautiously stood still, wishing to catch, with a caressing hand, the swan going about close to her body.

5. The bird, though it guessed Damayantī's trick from her gestures, did not fly up to the sky, but with a quick bound it rendered ineffective her hand which was about to fall on it.

6. At that moment her friends knowing that her attempt was thus rendered futile by the bird burst into laughter, clapping their hands at one another.

7. But Damayantī took her friends to task, saying, "Should you now scare away the bird by the clapping of your hands? Any one here, who follows me, will be doing me an ill turn".

8. Slightly angry at the laughter of her friends, and visibly ashamed at her failure to catch the swan with her hands, the beautiful maiden then went after the bird, just as the shadow goes after a man going in the direction of the sun.

9. When her friends laughingly said to her with a trick of words, "But this thy journey towards the हंस is not laudable", she replied, "This swan cannot be an ill omen for me; it is going to announce some future good." §

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§ There is a pun on the word हंस meaning both 'swan' and 'the sun'. "The journey towards the swan", may turn out to be "a journey towards the sun", which is regarded by astrologers as inauspicious. But Damayantī replies that the journey is not towards हंस 'the sun', but towards हंस 'the swan', which is highly auspicious, as the sight of a swan is believed to bring luck.

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10. The swan, too, gracefully going in front of the beautiful damsel, who had a gait like that of swans, gleamed as if it were continually laughing at her by mimicking her own gait before her, in order to give her a surprise.

11. The bird, sportively going along, lured the slender-limbed damsel into the midst of creepers, while the fair one was thinking at each succeeding step that it was about to come within the reach of her hands.

12. When it discerned that Damayantī had only her shadow as her companion, having angrily deterred her friends (from following her), it addressed her like a parrot in a human voice, while particles of sweat adorned her body.

13. "Well, how far wilt thou go ? Why art thou thus tiring thyself in vain ? Girl, art thou not even afraid to see these dense rows of forests ?

14. "Look, this woodland, by waving its hands in the shape of the leaves playing in the wind, also through the cooing of doves, is like a friend deterring thee from fruitlessly setting thy foot on an undesirable path.

15. "How can I be caught by thee--I who go about in the air and thou who movest only on the earth ? Ah, thy childishness has not been cut down even by the age that is Cupid's friend. ¶

16. "We are birds, the offspring of the dynasty of the swans who act as the conveyance of Brahmā; the nectar of the sentiments of our pleasant speech can be attained but rarely by those who are not inhabitants of the heaven.

17. "Feeding on the tips of the stalks and fibrous roots of the golden lilies on the river of the heaven, we acquire a wealth of beauty that is in keeping with our food; an effect does, indeed, acquire its properties from the cause.

18. "Of the golden swans, who at the instance of Brahmā came to the earth to play on Nala's pleasure-tank, I am the only one travelling, anxious to see the earth.

19. "On a certain occasion, during the creator's pleasure walk I gave rest to the shoulders of my fatigued elders; since then I have not felt tired, though I have been going over all the world without any rest.

20. "Snares and the like will never have the power to catch a divine bird like me, excepting that unique luck of heavenly enjoyment of one man, one like whom is born but rarely on the earth.

21. "Subservient to Nala, owing to his sacrifices and the charitable

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¶ i. e. youth.

provision of wells and the like, the gods do create the pleasures of the heaven even on the earth, and as a result of fertilising processes and the pouring of water trees do burst into blossom before their season.

22. "Coming down speedily from the Mountain of Gold, we fan that king during his sports of love with our cāmara like wings, permeated with the sprays of the river of the heaven.

23. "If one thinks of making a classification of the good men of the world, that individual has to be mentioned first, who by the play of his powers is capable of achieving a great position for himself (just as the nominative case by the play of सु, औ, जस् is capable of turning many a base into an inflected word).

24. "The king, who is a sacrificer and has bestowed his wealth on learned Brāhmaṇas in his service, enjoys his kingdom after having put it at the disposal of learned men, just as he partakes of the sacrificial butter after having offered it to the gods; but lo! he enjoys the first object "last", and the last one "first". *

25. "Who do not beg their desired objects of that contented king, who is the friend of the gods, and who in respect of crowds of suitors fulfils an unfailing mission like that of the clouds by showers of riches that destroy poverty ?

26. The nymph Rambhā, having long made the peerless beauty of Nala the nectar of her ears through us, had become attached to him; but not getting him, she betook herself to Nala-kūbara † for the sake of the mere name of Nala associated with him.

27. "The singer of Indra became known as Hāhā, because we pitied him uttering hā, hā, as he was singing, when we had gone from here to the heaven, after having absorbed (in our ears) the features of excellence of Nala's songs at the hour of his recreation.

28. "Indra, hearing with his wife the story of Nala's generosity, did not, fortunately for her, notice the constant thrills of his consort Śacī, owing to the garland of his eyes ‡ being covered with tears of joy.

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* An apparent contradiction is aimed at. In the verse butter is mentioned first, but it is taken by the king 'last' (शेष); the kingdom is mentioned last, but it is enjoyed "first" (अशेष). The real meaning is, however, that the butter is taken not "last", but "at the end of sacrifices", and the kingdom is enjoyed not "first", but "in its entirety". The apparent inconsistency is due to शेष meaning both "last" and "end", and अशेष meaning both "not last i.e. first" and "entire or whole". The first meanings give a semblance of mutual contradiction which disappears, when the latter ones are adopted.

† See 2. 37.

‡ Indra has a thousand eyes.

29. "Pārvatī as well, to whom Śiva is half her self, stopped her ears with her fingers, pretending to scratch them, whenever Śiva listened to the story of Nala's virtues that forcibly charm the heart.

30. "In vain the Creator, devoted to religious observances, endeavours to detain the goddess of speech by means of silence; immersed in the study of the Vedas, he knows not that the crooked goddess, clasping Nala's neck, is there content with the flow of sentiments.*

31. "The vow of the goddess of wealth as the devoted wife of Vishṇu has not suffered in the least owing to her embracing Nala; nor has her husband felt even an atom of jealousy, because the universe forms his self.

32. "Fie on the hand of the Creator which unabashed makes the full moon on the full moon night†; but having remembered the beauty of his face, the intelligent hand, I ween, hath left the moon half made on Śiva's head.

33. "The moon, overwhelmed with shame, on hearing from us about Nala's face far surpassing it in beauty, hides itself sometimes in the sun, sometimes in the tide of the ocean‡, and sometimes in the bosom of the clouds that go about in the sky.

34. "Making a sign to us, who are the servants of his emblem Garuḍa§, to sing the praise of Nala's face that surpasses the lotus in beauty; Vishṇu dallies with Lakshmī without any shame before Brahmā, who is covered up by the lotus of his navel shrinking on hearing our praise¶.

35. "By reckoning with the thirty-two teeth in his mouth for lines, the Creator declared that here exist the fourteen and the eighteen sciences reckoned in two different ways.

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* The silence of the Creator during religious observances is fancied as an attempt on his part to detain his faithless wife, the goddess of speech, who, however. secretly leaves him for Nala.

† The Creator is here reproved for making the full moon in the presence of Nala's face.

‡ The moon is believed to be merged in the sun during the Amāvāsyā night and in the ocean when it sets.

§ i.e. we who are birds, Garuḍa being the king of birds.

¶ Brahmā sits on the lotus that grows out of the navel of Vishṇu, and as Vishṇu feels shame to sport with his wife in his presence, he asks the swans to describe the beauty of Nala's face ; while the swans do so, the lotus shrinks in shame on hearing that Nala's face is superior to it in beauty, and Brahmā sitting on it disappears in the fold of its petals.

36. "Observing the beauty and wealth of the king, we forget even Cupid and Indra, and owing to his complete possession of both the earth and the quality of forbearance, truly we are unmindful even of Ananta† and Buddha.

37. "What region has not been overpassed by his horses, who are birds without wings, winds visible to the eyes, and minds not having the size of atoms?‡

38. "On the battle fields, fertilised by rivers of his enemies' blood, the life-breath of crowds of (hostile) kings furnishes abundant food to the serpents in the shape of the showers of his arrows.

39. "The fame that was produced by his arm itching for battle has a passion for rubbing itself against the banks of those rivers, the regions of the sky, owing to the very nature of its cause.§

40. "If the three worlds were engaged in calculation, if their life-span did not come to an end, and if there were numerals beyond a hundred thousand millions of millions, it would be possible to count all his virtues.

41. "Entering the inner apartments of that king, for the doors are open to birds, we teach there the slender-waisted damsels features of greater beauty in their gait already beautiful.

42. We plunge the hearts of these damsels into an ocean of emotion by stories of the secrets of the joys of Rambhā and other nymphs, stories that are sweet as nectar streams¶; they are valued by Śukrācārya himself, the creator of poetry.

43. "Who among those damsels does not confide to me Cupid's latest commands, as one does merchandise to a merchant? For a bird does not feel shame before any one, and so no one feels shame before a bird.

44. "The information which I store in my heart, steadfast with concentration—I whose ears are accustomed to hear the teachings of the Yoga philosophy, purified by the explanations emanating from the various mouths of Brahmā—that information reaches no one, even though it be a trifle.

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† The serpent who holds the earth on his hood.

‡ The mind is regarded as an atom, hence the horses, though as swift as the mind, are described as bigger than atoms.

§ He who feels an itching sensation must rub himself against something: here though the arm is itching for battle, it is its effect–fame—that rubs itself against the four quarters, according to the principle that the characteristics of the cause pass on to the effect. The idea is that Nala's military fame was spreading in every direction.

¶ Lit: stories that are in no way inferior to.........

45. "It is a pity that some other girl will attain the celestial happiness unattainable by thee, by betaking herself to Nala; just as the night lily enjoys the gaiety of moonshine unattainable by the day-lotus plant, by taking the moon unto herself.

46. "As Nala has not married thee, thou canst not obtain the happiness arising from flattering words spoken by us; just as a mango-grove which has not received the visit of the spring cannot enjoy the happiness brought by the humming of bees.

47. "Or perhaps thou wilt thyself be his. Who has looked into the Creator's mind by getting into it? Thou art, indeed, unmarried and dost possess an exuberance of the true nature of beauty.

48 "At the same time the Creator's spontaneous effort to unite those who are worthy of each other is wellknown from his having united the moon with the night, Śiva with Pārvatī, and Vishṇu with Lakshmī.

49. "Thou who art the tide of the ocean of womanly virtues overflowing its shores, art not fitted for union with any one other than Nala; a tender wreath of Mallikā blossoms is not woven together with an extremely coarse rope of Kuśa.

50. "I am he who draws the Creator's chariot, and I asked him once whether he had created any woman worthy of Nala's love. Methought I heard the letters of thy name in the creaking of the wheels of his car.

51. "If thou art united with a husband other than Nala, what boat will be there for the Creator, who has passed all his life with a reputation for wisdom, to cross the ocean of popular censure?

52. "Enough! It is useless to indulge in irrelevant thoughts. Slender damsel, I have tired thee too much; I would wipe off that offence; tell me what desire of thine I should fulfil."

53. Having spoken thus, the bird stopped, wishing to know the heart of the princess. The good propose an action to some one only after sounding his heart, just as they propose a descent in a deep lake only after sounding its waters.

54. With her head slightly turned aside and moving, the king's daughter, who with her face rendered the moon worthless, having pondered for a moment over what she was to say, said to the bird.

55. "Fie on my childish love of wanton acts, excited by the impulse whereof I disturbed thee who wast innocent, just as the ripples of water in contact with the wind disturb one standing on the bank.

56. "Beautiful as thou art, thou hast by thy purity become a mirror unto those who are good; this my offence came to be mirrored on thy

own self, while thou wast putting me to the fore, offender as I was¶.

57. "Gentle bird, forgive me, a girl, even if I have done something improper; though a swan, thou dost deserve homage, being divine in nature, as does Vishṇu incarnate in the form of a fish.

58. "What joy wouldst thou bring me that would surpass even the joy of my eyes on seeing thee ? What does the moon do for the creatures beyond sprinkling their eyes with the sprays of its nectar ?

59. "How can that desire, which the mind never parts with, pass through the throat ? Who is that shameless girl who will speak of her desire to catch the moon with her hands ?"

60. Drinking in her gentle voice sweet as the juice of the vine, the swan renounced its liking for the cuckoo's voice, and felt contempt for the sound of the lyre.

61. When she became silent, having spoken briefly from shame, the swan, somewhat in doubt regarding what she said, joined its lotus-like mouth with words.

62. "The matter, of which thou thus politely speakest as something like a desire to catch the moon with the hands—have I no right even to hear of it, like a Śūdra having no right to hear the words of the Vedas ?

63. "Why so much ado ? Thou wilt obtain the object which only exists on the footpath of thy mind; even the Absolute, about which the mind itself is in the dark, can be realised by those who are alert.

64. "Thou whose waist is a phenomenon of Śiva's power of becoming as small as an atom ! Among the creatures inhabiting the Creator's world, respect thou me, though an ignorant bird, as being famous for my instinct of truthfulness and appreciation.

65. "The goddess of speech lives in our mouth among the Vedas as her neighbours‡; bound by the power of good company, she does not deviate from the path of truth, as if out of shame before her neighbours.

66. "If thy heart in desire goes even to the city of Lankā, situate in mid ocean†, know even that to be in thy hands."

67. Thus spoken to by the bird, Damayantī said, abashed and de-

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¶ i. e. the bird is so pure that her own offence, namely, her attempt to catch it, is reflected on its mirror-like self, and the bird taking it for its own offence apologises to her.

‡ The verses of the Vedas being uttered by Brahmā, to whose chariot the swans are attached, the Vedas are here spoken of as being the neighbours of the swans.

† *Lit*: the city of Lankā, for which the bosom of the ocean has become a bedstead.

lighted, "My heart is not going to Lankā[*] nor is it desirous of anything else."

68. Then that Indra among swans, remembering that on the mountain of a maiden's nature, in the river of bashfulness, Cupid the elephant lies immersed, said to her who was not speaking to it in a clear fashion.

69. "Have I not, an intelligent being, understood the meaning of those two verses uttered by thee, a poetess expert in puns, to be respectively, 'My desire is to marry the king,' and 'My mind longs for Nala'?[§]

70. "But thinking of the lack of firmness of thy heart, I feel that I am in fact ignorant of it. Cupid himself, when his aim is a maiden's heart fickle by nature, is likely to miss his mark.

71. "Surely the moon of the people of Nishadha (Nala) is the Indra of the earth; how can one like myself inform him thus, as does a low-born creature, of such an indefinite matter ?

72. "If thou choosest some other youth, whether at the instance of thy father or of thy own accord, what will Nala think of me if I plead before him on thy behalf ?

73. "Princess, thou, too, must not enjoin me to set about this matter which it is feared may go wrong, but I will do whatever thou askest of me other than this."

74. The king's daughter spoke again, slackening the persistence of her shyness, by shaking her head in disagreement, as if shaking off the swan's words which had entered her ears.

75. "Thy surmise about my being given in marriage to someone other than Nala is as the Veda in thy heart; thou shouldst make the conjecture of the night having a beloved other than the moon precede it as if it were the syllable Om.[¶]

76. 'Without surmising the growth of affection in the heart of the lily to be connected with some one other than the sun, thou dost fear that I may marry some one other than Nala[‡]: great, indeed, is thy rashness.

77. "This hast thou surmised well: I will, indeed, have recourse to some one other than Nala, but only to destroy myself apart from him; also not to make thee a liar before that king.

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[*] Damayantī's reply can be construed as meaning also "My heart longs for Nala." (नलं कामयते)

[§] See Verses 59 and 67.

[¶] The syllable Om is put before Vedic verses.

[‡] i. e. I love Nala just as the day lily loves the sun.

78. "As to conjecture, that tells thee that thou art about to be deceived by me, why is it dumb regarding the good that is to result from that deception ? If words, in the case of which it is impossible to suspect any reason for insincerity, are not Vedas, then what are the Vedas themselves like?

79. "If my father wants to give me to someone other than Nala, why does he not sacrifice me in the fire, the body being all that remains of me ? He is no doubt the master of the body of his children ; but it is still Nala who is the lord of my life.

80. "Thou wouldst like to do me a good that would be even higher than my position as the devoted bondslave of Nala ; what will the day lily do even with the moon that is full of nectar, so long as it is not the sun ?

81. "In my heart, desirous only of him, there is no thought of obtaining even the priceless Wishing Stone ; in my mind he with a face like the lotus is the only treasure, the quintessence of the three worlds put together.

82. "I have heard of him, seen him in my delusion in every direction, and contemplated him without any break in the stream of consciousness. Today I shall obtain him or die ; both are in thy hands, one will remain.

83 "Acquire thou the virtue that would accrue from keeping thy promise‡, and giving my life to me. Good sir, give up futile doubts ; why this extreme reserve in a matter that is good ?

84. "O wise and dear one, reject not my prayer, nor put divers obstacles in the path of what is to be done. Deviate not from the path of fame that arises from the honourable position of being true to one's word—the path that is free from the sport of calumny.

85. "Thou art so niggardly that thou dost feel no shame, thinking even of those who give their very lives for the good of the distressed. Virtue purified by fame is slipping from thy hand, owing to thy reluctance to give my own life to me.

86. "If thou givest my life to me, I will repay by sacrificing even my own life ; but with what can I repay, if thou be the giver of something that is more than life ? So do thou plunge me in a limitless ocean of poverty that I may be unable to repay my debt to thee.

87. "Purchase my very life as a piece of merchandise ; there will at least be some religious merit, if nothing else. Thou giver of the lord of my life, if I have nothing to give thee, I can at least sing thy fame.

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‡ *Verse 66.*

88. "Or perhaps the rich do not like to win grateful people to be had even by means of a benefit costing a 'cowrie'; but lo, the good, calling themselves clever, purchase those very people even at the cost of their lives.

89. "Nala is a king, hence the impersonation of the eight divine lords of the quarters§; owing to my devotion to him, they, too, are pleased with me; otherwise it was not possidle that coming of thy own accord, thou shouldst become the guarantee of my winning him.

90. "Becoming as the root of the Vīraṇa grass, made for me by the Creator without any joints, wilt thou not, acting like the root of the Vīraṇa for me, apply to my bosom the paste of sandal ?*

91. "No use delaying, it is time to hurry up; deliberation is justified only in a matter that admits of delay; suffering does not wait for time, as a keen intellect does not wait for a teacher's instruction.

92. "When thou goest from here, thou shouldst not supplicate Nala on my behalf, while he is in the inner apartments; for at that time his sympathy for the beloved faces there might cause a distate for any other woman.

93. "If Nala is perfectly satisfied with his enjoyment in his harem, it is not necessary to speak of this matter to him; for to one who is satisfied with (plain) water a sweet, fragrant and cool drink of water tastes not well.

94 "Ornament of the race of swans, thou shouldst not put in any word for me, when Nala's heart is tepid with anger; on a tongue tainted with bile even sugar tastes bitter.

95. "Thou shouldst not make thy entreaty on my behalf, when the king's mind is occupied with other affairs; the sleeplike inattention of a man asked for a favour at such a moment bears the stamp of an attitude of contempt.

96. "Being wise, thou shouldst therefore communicate this to the king after finding out a suitable occasion; what seems good to thy noble self—complete failure or delayed success?"

97. It might seem improper to our minds, that she discarded all shame as she said these things; but Cupid who made her say all this bore testimony to her innocence.

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§ Cf. 1. 6.

* The root of the Vīraṇa grass and sandal are used as sedatives to allay the heat of the body. Damayantī asks the swan to be for her as "the root of the Vīraṇa grass" called Nalada, which means also "that which gives Nala."

98. Both Śiva and Cupid feel unbounded joy, when they get something mad; the former when he gets the 'mad' flower*, owing to his rivalry with the other§; the latter, when he gets some one suffering from the pangs of separation‡.

99. Then concluding that the princess who spoke thus was in love with Nala, the bird laughingly unloosened again the seal of silence on its beak.

100. "Princess, if this be the fact, I do not see what is to be done by me in this matter; Cupid himself, by excessively heating both thee and the king, has brought about this union.

101. "Let the divine character of the external sense-organs of Nala, whose mind is set on thee, be today a reality, having obtained by winning thee a satisfaction that is given only by nectar¶—the sense-organs which had (formerly) taken the vow of starvation through austerities†.

102. "Owing to thy absence Cupid is consuming his body, as if out of envy, thinking, 'Our bodies were alike, but mine was burnt (by Śiva), while his is not even heated ?'

103. "While drinking in thy portrait, decorating a wall, with his eyes, blinking not from his eagerness, the king's eyes take a redness given by streams of tears, but which seems to be caused by thee.

104. "While the king drinks in thy portrait with eyes winkless out of eagerness, a dispute about the tears takes place, between 'love by eyesight' and 'lack of winking'. Each says, 'These are mine‖.'

105. "Damayantī, though thou art outside, thou art in his heart; is there any way in which thou art not his life-breath ? No wonder that his mind with thyself as its only object pervades thy portrait.

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* The 'mad flower' is the Dhattūra which has highly intoxicating properties.

§ Śiva's enmity with Cupid is wellknown. Flower is the weapon of Cupid, so when Śiva gets hold of his rival's weapon, he is naturally jubilant. The Dhattūra flower is sacred to Śiva.

‡ i. e. Śiva rejoices when he gets the "mad" flower, Cupid when he gets someone mad with love.

¶ Being a king, Nala was sprung from the eight gods known as the Lokapālas, and as such his sense-organs were already known to be divine; now they are actually so by the taste of nectar at the prospect of their association with Damayantī.

† i. e. were pining away as in the case of one engaged in religious austerities.

‖ The idea is, while Nala gazes at Damayantī's portrait, tears appear in

106. "Unceasingly dost thou go up the long, long flight of stairs of his thoughts, and the sighs that he plentifully heaves are due to his meditating on thee, with his self absorbed in thee !

107. "What his heart secretly tells thee, his face bespeaks openly§. This act of his face is in keeping with its friendship with the moon, the friend of Cupid who is the enemy of Nala.*

108. "Lying on his bed at night without thee now, sleep comes not to him; nor any other woman who should embrace him, kiss his eyes, or bury his mind in stupor.

109. "In vain did Cupid, by piercing Nala with his arrows, reduce him to emaciation, with beauty as the only residue; though made lean and thin, he does not give up his rivalry with him†.

110. "He would not fear sin itself, if it brought thee to him; and he would not even be ashamed of being a slave to thee; has Cupid damaged in any wise his character even, by piercing him severely with sharp arrows ?

111. "Like a contagious disease, the extreme bashfulness of the modest king insinuated itself into the expert physicians who were treating his dreadful fever of love; for they remained silent about the cause of the disease.

112. "He is suddenly frightened, fancying thou art angry, and laughs without any occasion, fancying he has got thee; without any reason he follows thee, as if thou art going away, and replies to the air, as if addressed by thee.

113. "Alas, alas, this valiant king is sinking helpless, like an elephant, in the clay of utter delusion on the island of swoon in the Yamunā river

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his eyes, and it is not possible to decide whether they are caused by his continuous gaze or by his fond glances at her life-like portrait. The difficulty in coming to a decision regarding the cause of the tears is represented as a quarrel between the two possible causes, both of which claim the tears as their own.

§ i. e. his secret musings are manifested by the paleness of his visage. Nala has turned pale owing to his anxiety for Damayantī.

* Cupid, the oppressor of Nala, is his enemy, and as an enemy he wants to divulge Nala's secrets. In this he is helped by Nala's face, which by its paleness says that Nala secretly thinks of Damayantī day and night. The face thus acts as Cupid's friend, but Cupid is not its immediate friend. The friend of the face is the moon (owing to the similarity of both), and the moon is the friend of Cupid (love being associated with moonlight); thus it is quite proper that the face should offer its help to Cupid, because he is the friend of its friend—the moon.

† i.e. he is still as beautiful as Cupid.

of a sorrow that is incessant, owing to thy absence.

114. "That stage, the last of the stages‡, created each by the five arrows of Cupid, doubled because they are discharged from the right as well as the left hand—may that stage never come about.

115. "To thee I have been sent by the king, ever dejected owing to Cupid's oppression; having come hither, I have achieved my reward in the knowledge of thy sentiment, covetous of merit as thou art.

116. "Damayantī, blessed art thou who hast attracted even Nala by thy noble virtues; after this, what praise is it for the light of the moon that it perturbs even the ocean?

117. "Mayst thou shine with Nala as the night with the moon; may he shine with thee as the moon with the night. Perhaps the Creator, who unites that couple again and again, is acquiring practice with a view to uniting you both.

118. "Slender maid, Nala's art of drawing pictorial designs, exhibiting no small skill, will reach its perfection, if anywhere, on thy swelling breasts alone.

119. "One moon can never satisfy thy two eyes; so let it bring an unbounded joy to thy eyes in company with another moon—the face of Nala.

120-1. "Behold the wish-tree of Nala's religious austerities! The beauty of its sprouts is flashing in the guise of the tips of thy finger-nails; verily thy eyebrows are but two leaves of this tree, and it is thy lower lip that is flashing red as its mature sprout. Thy hands are its new leaves, and thy smiles are its buds: it is flowering with the tenderness of thy limbs, and bearing fruits in the guise of the charms of thy breasts.¶

122. "It seems, while making your mutual attachment equal in measure, Cupid made the disc of the moon the dish of the balance, with the lunar rays attached to it (as the necessary cords), while he made his own arrow the beam of the balance.

123. "During the gaieties of love, let the pictorial designs on thy breasts, erased in contact with Nala's lotus-like hand, thickly coated with the wax-like sweat caused by emotion, once more enter the hand whence they had gone forth||.

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‡ i.e. death, the last of the ten stages of love.

¶ Nala's religious austerities are here fancied as the divine tree Kalpataru which grants him his desired object—Damayantī.

|| i.e. the pictorial designs drawn on her breasts by Nala's hand, will be erased by that very hand; they will be reabsorbed, so to say, in their

124. "Damayanti, let both of you, young as you are, accept in the garden of pleasure the shower of flowers, ever and anon freed by the breezes delighted at the various modes of your erotic wrestling, rich in postures.

125. "By virtue of your mutual union let now your minds, thine and Nala's, shine forth blossoming with joys, as if they were two atoms forming first a unit of two atoms, about to create once more the body of the mind-born god of love*.

126. "To vanquish Nala, who is not to be conquered with a bow of flowers, Cupid rejoices to find in thee, who dost belong to a pure family and possess great virtues, a bow made of faultless bamboo and possessing a string; thou art, indeed, gleaming with a twining silk ribbon with the beauty of vermilion present in it, which, decorating thy neck, hangs down a little on thy back, as if it were a trace left by the rubbing (of vermilion).†

127. "Know thyself to be the beautiful flowery bow of the mighty Cupid, the pearls in thy necklace to be the shots of his bow, and the great king Nala to be the target; the line of hairs on thy body has assumed the whole beauty possessed by that bowstring, wellnourished by its constant stay in the lap of that bow, and possesses a central cavity in the guise of the gleaming navel‡.

128. "Cupid, being conquered by Nala in beauty, became despondent and left his arrows§ on thy hair, his bow at the bottom of thy forehead¶, and his body in that furnace—the (third) eye of Śiva; but deprived of his body, he has now taken shelter on thee for vanquishing

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place of origin.

* Cupid being born of the mind, his body destroyed by Śiva can be re-created only by minds serving as atoms. The two minds of Nala and Damayantī, both in love with each other, are fit constituents to serve as a starting point in the process of the recreation of Cupid.

† Damayantī is fancied as a bow to be used by Cupid. As a bow is made of bamboo, the scarlet ribbon hanging down on her back is fancied as the trace left by vermilion, when rubbed on the back of the bamboo to see whether it is sound; Cupid is testing the soundness of the bow he is going to use.

‡ The line of hairs on Damayantī's body is fancied as the string of Cupid's flowery bow, while the navel is fancied as the noose provided in the centre of the bowstring for holding the shot, before it is let off.

§ i.e. flowers.

¶ The eyebrows are meant, beautiful eyebrows being represented as Cupid's bow.

Nala, and the line of leaves* on the mountain of thy breasts is serving as a cottage for him§".

129. The bird having thus spoken to Damayantī, her friends who had been long looking for her then came and surrounded her; the bird also hastily set out for Nala's capital, saying, "Happiness to thee, let me go."

130. Damayantī, though she fondly tasted again and again the infinitely sweet and fragrant butter that was the speech of the noble bird, the messenger of her beloved, the butter being mixed with the honey of the flowers composing Cupid's arrows, obtained no joy, but experienced in her heart a severe burning, and felt a tremendous deadening shock.||

131. Tears soon became the limit of the range of her vision, as it followed the swan, the friend of the king; even while by her side, it was far from her eyes†, but now, though it went far away, it was not removed from the range of her mind.

132. The swan set out alone on its journey to communicate to Nala all that had taken place, clearly expressing the possibility of success by diverse flutterings of its wings; her friends, on the other hand, took her away, saying, "Dear friend, thou art out in the woodland; foolish one, hast thou forgotten the way? Weep not, come, let us go."

133. The bird found the king restless with love and making a bed of young shoots and leaves fade away (with the heat of his body), while he was under an Aśoka tree, crowned with a luxuriant growth of flowers that vied with the flaming arrows of Cupid, the tree being on the bank of the pool of water, near which it had seen him (before).

134. "Dependent Damayantī, to thee I will say nothing; but swan, come quickly, tell me what she said about me"—Nala having said thus, the swan, coming near, spoke about it. In the case of the

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* Means really the pictorial designs on the breasts.

§ The burning of Cupid by Śiva is here interpreted as an act of suicide by Cupid, throwing himself into the fire of Śiva's eyes to escape the disgrace of being surpassed by Nala in beauty. He is now fancied as performing religious austerities for conquering, in his turn, Nala with Damayantī as his weapon.

|| The idea is, the swan's words, describing as they did Nala's love for her, touched her deeply and only increased her sorrow; her position is likened to that of one who has taken butter mixed with honey, which is believed to have a poisonous effect.

† i. e. she did not see it clearly owing to her tears.

good the only delay in the attainment of a desired object is the delay of their own wishes.

135. The great king made the swan repeat what his beloved had said, asking the bird, "What is it? What is it?" Then mad with the honey of intense joy, he himself repeated a hundred times what he had so heard.

136. Epilogue.

CANTO IV.

1. Then did Cupid quickly conquer Damayantī; making the fragrant flower of Nala's fame his bow and his excellence the string of that bow, while he made Nala himself, owing to the latter's keen intellect, an arrow—Nala whose tidings had come to her ears.

2. As she, suffering from Cupid's fever, plunged into the waters of that pool, namely, the story of her beloved, its effect instantly grew harmful, long burning her heart.

3. The slender-waisted* maiden seemed to have learnt her impatience, contrary as it was to all sobriety, from the flying speed of the messenger of her beloved‡; for that which appears immediately after something originates from it.

4. Her face was too benumbed even to think of an iota of smile; the Khanjana bird in the shape of each of her eyes limped even in making a slight stir in its own courtyard—the corner of the eye. †

5. Were Nala and Cupid the two physicians of heaven, the Aśvinīkumāras §, who entered her heart to probe it, being engaged by her lover Indra, the king of the gods, to cure her quickly ?

6. Her face, tender like the lotus and troubled by Cupid's heat, was seen each day bearing an ever increasing resemblance to the moon withered by the rays of the sun.

7. It was but natural that her breasts, like two pitchers, hardened by the rays of the sun of youth, should then be subjected to heat in contact with fire—heat due to the frolics of the flower-bowed potter ¶.

8. The banana plant, if it were tainted by the burning barren soil of the desert, would realise the suffering of her thighs, as they then lay buried by Cupid in the heat of the grief of desolation.

9. Damayantī's hands, made feverish by the blows of Cupid's arrows, resembled the lotus blossom of a pool dried up by the summer, the rays of the sun falling freely on the flower.

10. The obstructing pressure of the plump and stout breasts was guilty of preventing Damayantī's heart from flying away, bursting under the excessive heat of Cupid.

11. What a pain is caused by the tip of a beard of corn, if it enters

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* lit. she who has a belly composed of two atoms.

‡ i. e. the swan.

† i. e. she was too morose to cast any side glance.

§ These were famous for their beauty, so were Nala and Cupid.

¶ i. e. Cupid.

the foot! Then why should not a mountain—a king that upholds the earth*, staying in her heart, having entered it, cause pain to the tender-limbed girl?

12. Her eyes, as if gone within in their eagerness to see her beloved residing in her mind, could not grasp even objects resting in front of them.

13. The face of Damayantī, who adopted a drooping attitude of countenance owing to her forlorn state, being reflected on her bosom flooded with tears, shone forth, as if by drawing near it had come to kiss Nala who was in her heart.

14. The gazelle-eyed damsel's sighs like the air assumed a magic power of secret entry, inferred only at the time of exit, in order to stir up its friend, fire, namely, Cupid living in her mind†.

15. Her vision acting as an artist painted the ten directions with figures of Nala by means of the pallid yellow produced by her grief of separation, the crimson hue (of passion), the black of inky stupor, and its own white lustre serving as colours.

16. Her sighs produced that quivering in the scarf resting on her bosom, as if by way of speaking repeatedly and abundantly of her heart's plight caused by Cupid. Who is not afraid when his place of refuge‡ is in distress?

17. During the fair maid's fever caused by the grief of her desolation, the lotus blossoms known as her hands, feet, face and eyes were long emitting, in their nightlong heat, the glow of the sun, which they had previously absorbed in profusion.

18. It was a wonderful thing that her friends, after consideration, inferred Nala to be the cause of her fever, by merely looking at the tears of the princess—an inference that did not prove false.

19. Cupid, smiting Damayantī's heart with his arrows for the sake of Nala, and deeply piercing his own self present in her heart, lost all consciousness, his mistaken action thus bearing its fruit§.

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* i. e. Nala.

† The sighs are fancied as air secretly entering her body in order to fan the flame of Cupid burning in her mind. Its secret entry is not noticed, and can only be inferred at the time of its going out in the form of sighs which alone are noticed.

‡ The scarf was moving, as the bosom heaved up and down with her sighs. The sighs are calling attention by that means to the imminent danger to their place of refuge—the heart—from Cupid's oppression.

§ i. e. in the midst of her ardent longing for Nala her feelings were suddenly deadened; and she was reduced to a state of stupor.

20. Lo, if she fancied the moon to be the sun, then why did the sun, too, with its rays thus set her heart on fire—the heart that was clearly shown to be a stone as it was not rent even under the weight of the grief of her desolation ?†

21. Where was there a maiden to resemble her as she lay buried in grief from her beloved's absence, with a lotus placed on her bosom ? Was she then Rati, lying on the flames of the funeral pyre to follow her dead husband*, clasping on her bosom the (flowery) bow of her beloved ?

22. She did not know the secret that the grief of her forlorn state lurking in her mind was a fire; for in order to calm it she was going to cast into the blazing fire her life, making it a handful of straws||.

23. Why should not a soft heart, the natural characteristic of women, be present in her ? The wise Cupid manifested it clearly by hurting her heart even with flowers serving as arrows.

24. Assuming the form of lotus-stalks, the overhostile rays of the moon perhaps entered through windows, afraid of expulsion if they entered in any other way, in order to cause a feverish heat to her who never went out of her mansion§.

25. Damayantī's face, eyes and lips, reflected on her bosom full of tears, owing to the face being bent downwards, were evidently planted there by Cupid as all his arrows, which were composed of flowers fit to be compared with those very limbs.

26. The moon reflected on the surface of Damayantī's cheek, pale with the grief of being forlorn, easily made her face its friend, by attaching to it its emblem—the deer, while its white lustre remained im-

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† Moonlight being highly oppressive to lovers in separation, Damayantī was being burnt by the rays of the moon, whom she therefore regarded as the sun. But even as the sun, it set her heart on fire, as if it were a piece of sun-stone which is supposed to catch fire in contact with the rays of the sun.

* i. e. Cupid, after he had been burnt by Śiva.

|| i. e. her grief will not be calmed by death; even in the after life this fire of grief caused by Nala's absence will continue to burn.

§ The lotus-stalks, placed on her body to allay her suffering, and glistening with moonlight, are the rays of the moon stealthily coming in to oppress Damayantī who kept indoors to avoid the light of the moon.

perceptible.*

27. Decorated with paleness by the sandal dust on her body, hot from the grief of separation, and adorned with lotus-stalks looking like snakes; so appearing like Śiva, she was an object of terror to Cupid§.

28. The sandal paste applied by her to her heated bosom looked beautiful, with bubbles appearing on it, as if it were the moon with a retinue of stars accompanying it, coming on a visit to its friend Cupid residing in her heart.

29. Inflamed by Cupid's fire, she repeatedly cast away a fresh lotus blossom, approached toward herself for use (as a sedative), but made to rustle, midway, by her sighs‡.

30. "The two lotus blossoms placed on her bosom seemed to say, shrinking with heat, to the full-breasted maiden, "So will thy breasts obtain the grasp of the hands of thy beloved; why do they now shrink?"

31. By means of the paleness caused by the absence of her beloved, she was making known to Nala, the lord of her heart, her purity in the fire of Cupid, as if by saying, "None other than thee have I ever thought of as my lord."

32. Did the lotus plant placed on her body, heated by the grief of her forlorn state, try to remove her intense heat, or seek to overcome it with fists in the shape of its closing leaves?

33. Overpowered as she was by the poison of her desolate grief spreading on account of the bites of those snakes, Cupid's arrows, whom did she not plunge in an ocean of pathos, looking like a digit of the moon oppressed by the rays of the sun?

34. The moist, creepery lotus-stalk applied by her to her bosom, burning with the suffering caused by Cupid, faded completely, as if out

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* i. e. the moon was reflected on her cheek, but the white portion of the moon was not noticed on the pale cheek, its dark spot alone coming into view, with the result that her face with the lunar spot visible on it looked like another moon, a friend of the moon in the sky.

§ The sandal paste applied to her feverish body, when it dried up, looked like ashes, while the lotus stalks looked like snakes, both together giving her the appearance of Śiva. It seemed as if Damayantī was using these to scare away Cupid who dreaded Śiva, being once burnt to ashes by him.

‡ i. e. the lotus blossoms, withered by her sighs, rustled like dry leaves, and had to be thrown away as useless.

of shame before the adjoining hands of Damayantī, which surpassed it in beauty.

35. A spray of moss placed by her on her bosom, which throbbed when the voice of the cuckoo was heard, looked beautiful as it moved, as if struck by the fish–the emblem of Cupid ever present in her heart, while rubbing its body close against it.||

36. It was not through any mistake that Nala's mind regarded her face as a piece of moonstone; otherwise how was it that at moonrise water flowed from it in tears ?*

37. Damayantī was thriving just like Cupid's victorious weapon—his arrows; so he wished to connect her definitely with the number five like his own arrows‡.

38. The forlorn maiden, thinking a fiery weapon of Cupid was emerging in the shape of the moon, at once took up a watery counter-weapon suitable for it, her own tears.

39. The beautiful damsel, seeing a new rain cloud, a cloudy weapon hurled by Cupid, discharged at him a suitable windy weapon, her long-drawn sighs†.

40. The fair damsel, believing the south wind to be a windy weapon sent by Cupid, seemed to adopt for a snaky weapon the lotus-stalks which she had taken up out of fear for Cupid's intense heat§.

41. Cupid placed two nails in her heart—the absence of her beloved

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|| As Cupid occupied Damayantī's heart, his emblem–the fish–is also supposed to have been there. It is fancied that the cool spray of moss, which was applied to her bosom, and moved as her heart throbbed, was shaken by this fish from inside her heart.

* The moonstone is believed to exude water in contact with moonlight; Damayantī's face was a moonstone in the sense that at the sight of the moon in the evening it used to be wet with tears for Nala.

‡ The idea is that she was as charming as Cupid's flowery arrows. The latter, however, are five in number; so Cupid wanted to connect her also with that number i.e. he wanted to kill her; "to be reduced to the five elements" means "to die."

† A new raincloud is one of the phenomena regarded as unbearable to love-sick people. Damayantī's sighs are blasts of wind which would blow away the mischievous raincloud.

§ As snakes are believed to feed on air, the lotus-stalks which were placed on her body to cool it are snakes used by her to drive away the south wind.

and life in spite of it: did he after that drive in the two nails there, by hitting them with a couple of Bilva fruits, her breasts ?

42. Cupid, hitting her with his arrows in extreme profusion, and then throwing at her even fruits, owing to all his flowery arrows being exhausted, clearly dowered her chest with a pair of palm fruits, her own breasts§.

43. Then Damayantī, who repeatedly and severely reproached the moon, and repeatedly praised Rāhu‖, suffering as she did from Cupid's fever, addressed a friend whose visage was covered with tears.

44. "As with regard to men, gods and Brahmā, it has been calculated how much time constitutes an age in the case of each, why is it that in the science of numbers the same has not been done in the case of lovers in separation, measured by the moments of young lovers in union ?‡

45. "Satī accepted her birth from the Himālayas, 'the abode of snow', because she was heated by Cupid, not because of her esteem for its greatness; on the forehead of Śiva, too, it is not his eye but his separation from Satī that burns engraved*.

46. "The pain of burning caused by fire is not great, it is the pain caused by separation from one's beloved that is great; if it is not so, why do women hastily enter the fire, eager to attend on their departed lords ?

47. "Friend, look at the impudence of the moon; those of its digits which are heavily stained with the sin of killing lovelorn maidens are playing in its heart, but those which make friends with the night lotus have been thrust outside.¶

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§ i.e. two palm-fruits flung at her by Cupid stuck to her body and became her breasts.

‖ The moon being an oppressor of Virahins, she rebuked the moon and praised Rāhu who swallows up the moon during an eclipse.

‡ i.e. what is a moment to lovers in union is an age to lovers in separation; to the unhappy even a moment appears as long as an age.

* Satī committed suicide, as her father Daksha insulted her husband Śiva during a sacrifice performed by the former, and in the next life she was born as the daughter of the Himālaya mountain under the name of Parvatī. It is here fancied that she chose the snowy Himālaya as her father in order to calm the fire of her love for Śiva, while the third eye of Śiva, glowing on his forehead, is the fire of Śiva's grief for the absent Satī.

¶ Damayantī thinks the moon is a vicious being which keeps its dark

48. "Friend, ask the moon clearly this, 'Inert moon, from what teacher didst thou learn the generosity of thy heat? Is it from the poison that hath withered Śiva's throat, or from the submarine fire in the ocean?'

49. "Verily this moon, on account of the sin of killing women, separated from their lovers, is, after being whirled round, thrown down from heaven on the rock of dark night, while the sparks bursting forth and flying upwards make the heavens richer in stars§.

50. "Friend, do thou speak to the moon on my behalf thus, 'Why set about such a thing? Thou mayst not be mindful of thy birth in the ocean, but thou hast forgotten even thy position, residing on Śiva's head.'

51. "Moon, it is a pity thou wert not pounded by the Mandara mountain falling in the ocean* nor destroyed even in the fire of the stomach of the sage Agastya, who drunk up the ocean.

52. "Foolish moon, dost thou think, 'Damayantī's mind will be merged in me when she dies'? The learned Cupid speaks of the relevant scriptural text as referring in my case to the moon-like face of Nala.†

53. "Moon, sound forth the new drum of thy fame; now brighten the dynasty of the ocean; do thou also acquire the heroism resulting from the killing of a woman; only give up torturing.

54. "Vicious moon, at night disguise thyself as the sun and inflame me in the absence of the sun; but when day comes, I shall see thy pride eclipsed by the sun.

55. "Moon, Terrible to maidens like us, shining as thou dost at night, resting on the divine Śiva‡, 'the lord of creatures,' this thy ghostly

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spot representing vice carefully in its heart, while its white portion, which by its lustre makes the night lotus bloom, is kept by it at a distance.

§ The moon is fancied as a criminal who is dashed against a rock by way of punishment. Here the rock is the dark, moonless nights, while the stars, more in view on such nights, are increased in number by the addition of the particles issuing from the body of the moon, when it is smashed to pieces.

* During the churning of the ocean, the birthplace of the moon.

† The ruling idea of the verse is fidelity even after death. The text in question says that the mind, after the death of the body, is merged in the moon. The moon, oppressing and wishing to kill the lovesick Damayantī, is planning to have her mind after her death, but she says Cupid has so ordained that her mind, after her death, would go not to the moon in the heavens, but to that other moon—the face of Nala.

‡ i.e. on his forehead.

nature, dizzying the heads of others*, is astonishing in thee, who art composed of nectar.

56. "Friend, cast the sprout of that Tamāla leaf, thy ear-ornament, into the mouth of the deer in the moon; the deer, so fattened, might cover the moon by a little, and quickly thereby I may breathe for a moment.

57. "Truly the idea flashes upon me at the wrong moment: the Amāvāsyā night which was in my hands is gone, but if it returns, it shall be held back and compelled to abide. Dear, never will I see the face of the moon more.

58. "Friend, will not this young Cakora bird of mine become a disciple of the ocean-drinking sage Agastya? How many drops will the rays of the moon be, to the bird drinking them, after it has been trained to gulp down the ocean?

59. "Dear, take in thy hand a heavy iron club, and take my mirror outside; as soon as the moon there enters, do thou kill that malefactor quickly with ease.

60. "Why did not the ocean keep in its womb the unbearable moon, as it does the submarine fire, and why did not mighty Śiva swallow it, when it was discarded like poison by the ocean?¶

61. "The black poison of the ocean, swallowed by one god (Śiva), did not appear again; but the moon, the white poison of the ocean, though destroyed by the gods by drinking it§, rises spontaneously anew.

62. "Know thou the full moon to be a sinner, dominated by a passion for killing lovers in separation; and know the moon, whose nectar is drunk up by the gods†, to be free from sin; why do then astrologers assert a contrary dogma?

63. "Verily the fortnight, for which forlorn lovers did show a great esteem, became on the earth the 'great'‡ fortnight; and was the Tithi, on which all those lovers made that esteem immeasurable||, made Amā

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* i.e. forlorn lovers suffering from the exciting light of the moon.

¶ While the ocean was being churned, the moon came out of it, as did poison also, which was, however, swallowed by Śiva in order to save the world.

§ The waning of the moon is believed to be due to the gods drinking the nectar constituting the body of the moon.

† i. e. the invisible moon of the Amāvāsyā night, regarded as inauspicious by astrologers.

‡ The literal meaning of बहुल, meaning, however, the dark fortnight.

|| Immeasurable, because on the Amāvāsyā night the moon is totally invisible.

(or Amāvāsyā) ?¶

64. "Does Rāhu swallow the moon, mistaking it for the sharp Sudarśana wheel of his enemy Vishṇu ? Otherwise why does he give it up, fallen in his mouth and coming into his possession, looking like the curd-rice offered at his worship ?*

65. "Friend, truly Rāhu does not willingly let go the moon coming within his mouth; as soon as it is swallowed by him, it slips through the passage of the hollow of his throat without any harm.†

66. "Experts in ancient lore, taking a plain view of things, say that Vishṇu cut off the head of Rāhu, but do not say he is one who cuts off the heads of lovers in separation; the moon would be extinct, if Rāhu possessed the consuming power of the stomach.‡

67. "Friend, the divine physicians, the two Aśvins, being the friends of Cupid by virtue of their beauty, at once joined to the body the head of the dear-shaped Sacrifice§, severed by Śiva, who was Cupid's foe; who would do the same to Rāhu ?

68. "Or will not the head of Rāhu be joined to the throat of the headless body of some enemy, decapitated by Nala in battle, and hastily flying up for fear of death, the link being cemented with his blood ?

69. "Friend, ask thou the female demon Jarā why she doth not sew up the head of Rāhu with the headless body of Ketu, as she did the two sections of Jarāsandha's body.

70. "Friend, ask Rāhu on my behalf, 'Dost thou spare thy enemy‖, thinking him to be the king of the Brāhmaṇas? If he were one, would he return to heaven, once he had fallen, by coming into contact with Vāruṇī ?'§§

¶ The word "Amā" standing for "Amāvāsyā" means "immeasurable". See also Notes.

* i. e. Rahu gives up the moon, because he finds it extremely sharp and biting.

† It will be remembered Rāhu has no body, possessing only a head.

‡ i. e. if Vishṇu had not severed Rāhu's head from the body, he would have today swallowed and digested the moon. So Vishṇu being responsible for the survival of the moon, is also responsible for the killing of separated lovers by the moon.

§ The reference is to Daksha's sacrifice destroyed by Śiva.

‖ i. e. the moon which is regarded as the king of the Brāhmaṇas.

§§ Vāruṇī means both "the west" and "wine". The moon goes down in the west; a Brāhmaṇa who drinks wine goes down from his caste and position. Such a Brāhmaṇa cannot come to heaven, but as the moon does so, in spite of his connection with Vāruṇī, he cannot be a Brāhmaṇa.

71. "Has Rāhu, like Garuḍa‡, spared the moon, being under the impression that the moon is a Brāhmaṇa, because it burns his throat? Rāhu, to burn is the nature of the moon; tell me, what Brāhmaṇa quality it has in the case of one innocent like me?

72. "For the use of the god of death, the moon was carefully devised with all its digits serving as teeth, as an instrument for crushing maidens separated from their lovers: it is why the moon is known as Dvijarāja†.

73. "The moon is the burning face of Cupid, which the Creator pulled out of the fire issuing from Śiva's eye‖; after that it was marked with a black spot in the guise of a hare, owing to its manifold sins resulting from the killing of separated lovers."

74. Then thinking it was useless to censure the distant moon with varied expressions in this way, Damayantī suffering grievously from the fever of desolation began to upbraid Cupid who was in her heart.

75. "Cupid, if in my heart thou art taking refuge, why art thou thus burning that very heart? Wretched one, like fire, where wilt thou be thyself, after having burnt up thy own fuel in a moment?

76. "Śiva made thee invisible§, fearing lest there should be an over-abundance of 'three-eyedness'; Cupid, is there any one, in whom, on seeing thee, 'three eyes' did not emerge?*

77. "People say that thou art the companion of Rati (Cupid's wife), but why is it that in spite of thy presence (in my heart) I have no Rati (pleasure)? Or perhaps now-a-days thou and she live not together; for she did not follow thee at thy death.

78. "Thou who art incapable of discriminating between thy own

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‡ Garuḍa was once devouring a low-caste man, but when he felt a burning sensation in his throat, he gave him up knowing by that means that his victim was a Brāhmaṇa. See Mahābhārata (Adiparva. Chap. 27ff.) Cal. ed.

† The word द्विजराज, an epithet of the moon, meaning "the king of the Brāhmaṇas" may be construed also as meaning "the king of teeth."

‖ i.e. while Cupid was being burnt to ashes by Śiva. The love-inducing moon is imagined as Cupid's face saved from fire.

§ i. e. by burning him and reducing him to an ethereal form.

* Śiva, the terrible destroyer of the world, is credited with three eyes, hence the appearance of three eyes means an outburst of anger. It is here fancied that owing to the mischievous nature of Cupid everybody became "three-eyed" or enraged, whenever he was present. But this roused the fear of Śiva whose reputation as the only being possessing three eyes in the universe was thus jeopardised. He, therefore, made Cupid "invisible" in order to remove the necessity of people becoming "three-eyed" on seeing him.

self and others, hast thou heated me as thou hast heated thy own self separated from thy Rati ? Otherwise if thou thyself didst not bear heat, how is it that my heart is being burnt in contact with thee ?

79. "Cupid, why did not Rati die with thee, though she was renowned as a devoted wife ? Thou art such a sinner on account of thy killing helpless women that wast thou forsaken even by thy love ?

80. "Buddha, the conqueror of his passions, had already, by vanquishing thee, destroyed the body of thy wide-spread fame; then Śiva destroyed in fire thy physical body—all that had remained.

81 "Alas, Cupid, because of the result that thou didst obtain by fighting Śiva with flowers, the science of ethics, being frightened, disapproves of fighting even with flowers as weapons.

82. "How is it that Śiva reduced thee to that plight, in spite of thy drinking nectar like the other gods ? Confess. Truly thou didst not drink nectar, disdaining it owing to thy addiction to the taste of Rati's lip.

83. "Lifeless Cupid, didst thou, owing to the sin of deluding the world, become a ghost (after thy death) that thou now goest about oppressing one like me, pale with the sufferings caused by my forlorn state ?

84. "Alas, Cupid, thou givest not death, nor does thy bow slip from thy hand out of pity; but then thou art dead, and one who is dead§ opens not a fist that is clenched.

85. "Cupid, devotion to other gods removes blindness, untimely death and deformities; but cruellest blindness, emaciation of the body and paleness are his who worships thee.

86. "Cupid, thou art the cruellest of all, that is why the Creator made flowers thy weapon; if he were to create for thee a strong bow and arrows of iron, the three worlds would be in ruins.

87. "Did the anxious Creator sprinkle honey inside the flowers serving as thy arrows, in order that the fire of thy arrows might not burn down the three worlds, as did the fire of Śiva's arrows the three cities of the demons ?

88. "The Creator made the mind of man thy target, observing it to be indivisible and impenetrable; had he given even thunder (as thy target), it would have been cleft by thy arrows.

89. "Cupid, the Creator was not content even with making flowers thy arrows; he gave thee five by specifying them; lo, even so they have shattered the world.

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§ Cupid assumed an ethereal form after he had been burnt. Damayantī speaks of him as if he were still dead.

90. "What a number of flowers do the five celestial trees offer to a god, whoever he may be! But owing to thy inferior rank they gave thee only one flower each§. Fie on thee! Even at this, thou hast no shame.

91. "Did the Creator, after giving thee thy bow, take it back, as it proved passing mischievous, although composed of flowers? But what could he do to thee? In the place of that one bow, there arose now two in the shape of the eye-brows of Nala.

92. "The six seasons which simultaneously delight the garden of Nandana give thee each a flower of its own out of pity; with these thou shapest one like a bow and five like arrows.

93. "It is good for the world thou hast no body; where is a sage who would be able to bear thy shots, if thou couldst discharge thy arrows, drawing them with firm hands as far as the ears?

94. "Cupid, thou wast suddenly reduced to ashes along with the arrow which thou didst aim at Śiva; of thee, now formless, verily the voice of the cuckoo has become that fifth arrow of thine*.

95. "Cupid, even the labour of the mighty Śiva, in burning thee, was rendered futile by my sins; for thou wast immediately reborn in heaven, having sacrificed thy body for the good of the gods.

96. "To a lover in separation turning his back at the rising moon, the Dakshiṇa (South) wind is not 'dakshiṇa;' if it is 'dakshiṇa', it is thy own arm bending at the end the flowery bow¶.

97. "Is not the mighty Śiva celebrated as the conqueror of Cupid, the demon Andhaka (blind) and Death, simply because he conquered thee alone, blind as thou art with the joy of pride, and death to lovers in separation?

98. "Cupid, no one expert like thee in doing ill to others has ever been seen or heard of; for thou didst light thyself from the fire (of Śiva's eye) in order to set fire to all the worlds, by embracing them with thy burning self.

99. "Śiva rightly made thee a sacrificial oblation for the pacification of the world in the fire issuing from his eye, but what purpose did

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§ i. e. just enough for his five arrows.

* The amorous song of the cuckoo is here regarded as the fifth arrow of Cupid, as the voice of the cuckoo is supposed to reproduce the fifth note of the scale.

¶ There is a pun on the word दक्षिण meaning both "south" and "right." In the case of the arm it means "right". See Notes.

Vishṇu serve by killing the demon Madhu, while leaving thy friend Madhu the spring ?*

100. Even with these few words her mouth, greatly athirst for the lip of her beloved, quickly became dry as dust, as if from being struck by the Withering arrow of Cupid, enraged at her unpleasant words.

101. Severely wounded by Cupid's arrows in the core of her heart, and unable to speak much, she then spoke to her dear friends in couplets, she herself speaking one half and her friends the other half.

102. *(A friend):* In danger, save thy life with thy inborn patience from the cruel flower-arrowed god.

(Damayantī): Life itself is opposed to me today. How dost thou, friend, tell me to save my foe ?

103. *(Friend):* Submissive one, why dost thou not listen to good counsel ? Save thy life even by force.

(Damayantī): Friend, if thou art so good to me, why dost thou want to preserve my enemy—my life ?

104. *(Friend):* Damayantī, it is the nectar-rayed moon ; why feelest thou heated by its rays ?

(Damayantī): Friend, if the rays of the moon were dead, there would be no heat.

105. *(Friend)*: Have patience, give up unreasoned fear, it is the cool-rayed moon that rises.

(Damayantī): It is clearly burning me with the heat of a smouldering fire; friend, thou dost eclipse feelings with words.

106. *(Friend):* Dear, I swear by thy heart it is the light of the moon that thou feelest.

(Damayantī): Friend, the effect of its light is clear; it is burning my skin and disrupting my life.

107. *(Friend):* Why dost thou, then, avoid the cuckoo, which calls the night hostile to the moon ?†.

(Damayantī): Friend, it is useless to hunt up meanings. The cuckoo pours one me a voice that is full of harm.

108. *(Friend):* Damayantī, that loved one is in thy heart, why art thou sorrowing still ?

(Damayantī): Friend, I am sad, only because he is in my heart, and not without.

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* i. e. Vishṇu ought to have killed the spring (Madhu) as the chief accomplice of Cupid rather than the demon Madhu.

† The cuckoo cries "kuhū" which means also the moonless Amāvāsyā night.

109. *(Friend):* The gem in thy necklace having burst with Cupid's heat, thy bosom is without any ornament today.

(Damayantī): Friend, woe is me if my beloved is banished even from my heart.§

110. Thus saying, immediately she fell into a swoon with Cupid's fire growing intense in her mind; prostrate with grief, how could she endure the loss, though but imagined, of the fragment of her hope ?¶

111. One of her friends put water in her mouth; one covered her breasts with lotus-petals; one fanned her bosom; some one put ice on the fair maid's body.

112. The multitude of her dear friends attended her long with soft and cool lotus stalks and fibres, water and the like in such a way that by degrees she slightly came to her senses.

113-14. "Kalā, look, she distinctly breathes; Calā, observe, the eyelashes move; Menakā, guess the quivering of her lower lip; Kalpalatā, hear, she speaks something; Cārumati, cover her breasts; Keśinī, bind her unloosened hair; Taranginī, wipe off her streaming tears"—then were words like these heard.

115. In quick accents from the mouth of her friends rose that loud noise, hearing which the king of Vidarbha came in fear to the mansion of his daughter.

116. Then the great minister of the king and his physician, owing to whose being in office there were no evils to disturb his daughter's inner apartments or the inner constitution of her body, both of them spoke to the king words which were similar (in language). The former, "Sire, listen, I know everything from reliable reports and the statements of spies; nothing would be able to overcome her grief, except some expedient which would give her Nala." The latter, "Sire, listen, I know every thing from Suśruta and the statements of Caraka; nothing would be able to suppress her fever, except the herb known as Nalada."

117. What was being simultaneously said by them was, though alike, mutually opposed; but the ears of the king, who was worried by the apprehension of a hundred evils with regard to Damayantī, did not take in anything.

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§ The girl said अनलंकृतम् "without any ornament," but Damayantī takes it to mean अनलं कृतम् "deprived of Nala."

¶ To be connected with the preceding verse. Damayantī imagined that she was really going to lose Nala for good, at the very thought of which she became unconscious.

118. The king knew his daughter, prostrate at his feet, to be overwhelmed by sufferings caused by Cupid, though she had quickly shaken off all signs of her grief due to the absence of her beloved; the wise, indeed, know at once the thoughts of others.

119. Then the father gave his blessings to his daughter whose head was bent, by quickly raising her head: "May it be that thou in a few days obtain in a Svayaṃvara a virtuous husband to thy liking."

120. After that he said to the friends of his daughter: "As soon as the winter of a maiden like this is past, even a flower acts as an arrow on her body; so nurse her properly.

121. "In a few days your friend will choose a noble husband in accordance with her own will; so with her leanness at an end, she ought to regain her beauty through the care of maidens like you."

122. Damayantī's friends made their minds an ocean of joy and shame, thinking that the king, speaking thus, did not ask his daughter about what was a matter of shame‡; that he concluded her swoon to be caused by Cupid from the paleness, fever and the like of her body: thinking also of what he had said under the pretext of giving his blessings, and what he had said about the kind of consolation that would be suitable for her.

123. Epilogue [The poet refers to his work स्थैर्यविचारप्रकरण]

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‡ i. e. her secret love for Nala.

CANTO V.

1. Then while the king was waiting for kings for the Svayaṃvara ceremony, the sage Nārada was ascending to heaven in order to see Indra.

2. There was nothing surprising in the fact that the sage Parvata followed him; for he was his friend: but Nārada, the preceptor of the world, was traversing the sky to the great astonishment (of all).

3. The sage, making his way without any aerial conveyance, was plunging into the ether. There is a restriction of means for others, but for ascetics everything is accomplished by their austerities.

4. The sage went beyond the aerial chariots which wounded the pride of the mansions of Indra and the like||, and did not, though begged by their owners falling at his feet, accept their hospitality.

5. Being afraid of heating him, the sun diminished its own lustre exactly so much as not to be speedily heated in its turn by the lustre of the sage, as the moon is by the day.

6. Alas, as the sun used to overpower with its rays Dvijarāja ' the moon", another Dvijarāja "the great Brāhmaṇa" (Nārada) now overpowered it with his lustre. Who on this earth reaps not the fruit of his actions ?

7. Then to him, coming as a guest, the celestial Ganges presented a grass-made seat with the rows of Kuśa grass growing on its banks, water for washing his feet with its own waters, offerings of worship with the Dūrvā grass, and Madhuparka with the honey of its lotus beds.

8. Just as an ascetic attains the Absolute, beautiful with the plenitude of bliss, after crossing through the ocean of worldly existence without a beginning; similarly Nārada reached the mansion of Indra, after going beyond the sky, whose depths are unfathomable.

9. Indra finely entertained the guest with a homage greater than what was due. For the good, to do just as much as is proper removes the sin (of omission), but brings no merit.

10. The mountain-cleaving* Indra then quickly welcomed the sage who was the friend of mountains owing to a similarity in name‡. Why should not even a "mountain" who was a Brāhmaṇa receive honour, when coming to the lord of the gods ?

|| i. e. by going high above them.

* Formerly mountains had wings which were cut off by Indra.

‡ The name of the sage was Parvata "Mountain."

11. The great sage (Nārada) knew even the celestial trees to be generous with the highest degree of charity, well-learnt from the extremely lavish hand of Indra, owing to their living together with him in heaven.

12. Indra conversed with Nārada, suppressing all talk with others. The meeting of friends is, as a rule, a mine of extensive talk about themselves and others.

13. As Indra's interest in the conversation grew very intense with the mutual talk, he said to Nārada, wishing to know why the kings of the earth had not long come to heaven.

14. "Do not the royal dynasties now produce as before valiant scions who, on attaining their maturity, fall on the surface of the earth, wounded by the weapons of their enemies?

15. "Heroes betake themselves to the magnificence of my hospitality, by discarding in battles their earthly bodies, by their weight a grave hindrance to an upward journey.

16. "Mighty one, as those kings do not now come to me as guests, as if I were under a curse, I do not set a high value on this my wealth, rendered vile by a selfish enjoyment.

17. "Abundant riches being considered an evil, acquired as they are at the expense of the wealth of good deeds performed in former births, their bestowal on the lotus-hands of worthy suppliants is the prescribed religious rite calculated to calm that evil.

18. "So let the words of thy sublime self, forming the essence of the Vedas, act today as the Vedic 'Sin-destroying' verses, by forthwith wiping out my accumulated sin that is causing in this matter doubts in my mind."

19. Thus saying Indra stood, heightening the abundance of his courtesy with the depth of his attention, and fixing his thousand winkless eyes on the face of the sage.

20. Astonished to see the maturity of his politeness, in spite of his occupying the position of Indra, Nārada said with a smile in a voice thrilled with joy.

21. "Having experienced the labour involved in acquiring the religious virtue accruing from a hundred sacrifices, thou alone, if any one, showest this disregard for the fruit of that labour, thy wealth, though what is gained through pains causes one to have a greater attachment to it.

22. "Who will believe that even thy riches, which are beyond the range of expression, have not destroyed thy politeness, unless one's own intimate, immediate perception says so?

23. "Thou hast a certain superior power of vision, seeing as thou dost the outside as well as the inside of things; for thou sayest "Let me give away my great riches to guests; selfish enjoyment is not good."

24. "Ah, I am deeply moved by this sweet, unaffected expression of thy sentiments. Rule thou the heaven well for limitless ages. O Indra, prosper thou well!

25. "As to why kings do not come here, lessened in weight by reason of all their sins being washed away by the blood flowing from their bodies wounded in battle, hear a piece of news, the joy of the world's youth.

26. "There thrives a maiden, an indescribable, priceless gem, the ornament of the earth, who is the daughter of king Bhīma, Damayantī by name—an unfailing weapon of the god of love.

27. "At present growing every moment marvellous in beauty with the speed of youth, she is said to be cherishing a love for a youth, that bears in full measure the essence of virtue.

28. "With thy lips moving art thou going to ask me, 'Why not say who he is?': but thou mayst check thy query in the midway; fatigue it not by making it go out (of thy mouth).

29. "For even an ascetic's intellect, which goes only as far as the atom, sees not this youth who has been made by the maiden a lion lying in the cave of bashfulness inside the atom of her mind.

30. "Her limbs speaking of the sufferings due to her beloved's absence indicate her as being the target of flowery arrows, and she has caused the desire of her father to further the Creator's will in order to bring about the festival of her Svayaṃvara.

31. "Then as the Creator gave orders to Cupid to go on a mission of summoning all kings; the lords of the earth, devoted to Cupid, now regard war as a poison.

32. "The endeavour of the kings now is to attain a distinction, however slight, in those things, whether finery or qualities, of which Damayantī is fond.

33. "Daily has Cupid's passion of hunting in the youthful society of kings grown lively in eagerness since the days of her youth.

34. "Hence those kings, (now) longing for the earth, are not eager to become thy guests; ah, there is a vast difference between the desire of the kings for Damayantī and their desire for heaven.

35. "Discontented with this, I have come to heaven to see thee, in order to have the pleasure of seeing a war; for on the earth I do not see any conflict among the kings whose minds are absorbed in her.

36. "Alas, though I know that no one is offering any resistance to

thee, cruel as thou art to enemies, I am asking thee about warfare; for the outpouring of affection on a thing tends to wipe away one's judgment."

37. The great divine sage having said thus, the seal of silence on Indra's mouth burst at once; the gradual conversation of the great is something extremely pleasant and increasingly happy.

38. "There is no question of my practising warfare so long as my own younger brother Vishṇu, the enemy of demons and my defender, keeps watch; happily do I sleep without any fear, using the victory-marked palm of his hand as a pillow.

39. "Owing to Vishṇu's assuming the form of the universe, his identity with the sage Jaimini became proper, and (as such) being unable to tolerate any corporeal form for gods, he made my thunderbolt devoid of meaning."§

40. Having said to the sage such words as these, he, the ocean of politeness, paused, and then there issued forth Nārada's faint voice, coming after a long succession of sighs.

41. "Staying on the earth, I am not content, thinking of wars that may be going on in heaven and the nether world, and when I come to heaven, there rises in my mind a surmise, unhappy in the end¶, as to wars being waged by the heroes of the earth and the nether world.

42. "Now that I have seen thee, permit me to go to the earth; will not perchance the kings coming to marry Damayantī quarrel with one another there?"

43. Saying thus, the sage set out for the earth, forcibly turning back Indra; but the latter, though deterred, carefully followed him a few steps more.

44. The sage Parvata ("Mountain") echoed the rumbling words of Nārada, having taken them in; he himself did not manifest any Paksha (opinion) of his own to Indra who had (once) clipped the Pakshas (wings) of mountains.

45. Then Cupid prescribed for Indra's hand the grasping of Damayantī's cool and tender hands as a fit remedy for its long accumulated hurts caused by the presence of the thunderbolt in it.

46. The beauty of the physicians of heaven, the two Aśvins,

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§ According to Jaimini, the author of the Mīmāmsā philosophy, the gods have no corporeal form, being in the form of mantras, in which case the fact of Indra's having a thunderbolt becomes meaningless; consequently Indra cannot make any use of it in fighting as desired by Nārada.

¶ i. e, a surmise that does not come true in the long run.

is present in Cupid also, and Cupid, having the knowledge of the science of medicine transferred to him though the medium of that beauty, was, I ween, acting as a physician in that way.

47. Then as her husband was going after a mortal woman¶, the wife of Indra, assuming an air of humility, indicated that her solemn pride was wounded by the drooping of her lotus face.

48. Verily the thick gloom that came over the nymph Rambhā, as Indra was leaving heaven, was the colour which playfully shewed the erotic sentiment of her heart fading away.

49. The nymph Ghṛitācī said, not in words, but through the heaving of long sighs, "The life of nymphs is now fruitless, it is proper for us to die."

50. As the Cāmara stick dropped from the lotus hand of the nymph Tilottamā, while her arm like the lotus stalk was agile in waving the Cāmara, she, too, seemed to say thereby, "It would be well for us thus to fall from heaven."

51. The nymph Menakā, as she was attempting to conceal her feelings, wishing so to cover up the grief rising in her mind, was applying an external plaster of clay, while her bursting heart was being burnt, enclosed in a case†.

52. Under the pretext of her motionless posture at that moment, the nymph Urvaśī, who had charmed the world with her excellence, was with her body doing the work of a boundary post marking the end of her friendship with Indra.

53. One of the nymphs said to another, who wished to know what the matter was, Indra hearing some of her words, "Look, this son of the sage Kaśyapa—Indra, the performer of a hundred sacrifices—is going to the earth."‡

54. One of the nymphs, proud of her beauty, said to a friend within Indra's hearing, "Why disdian even to look at mortals? Art thou not going, too, for the sake of company?"

55. Then did the lords of the quarters, Agni, Varuṇa and Yama follow Indra with pleasure: let some one first show only the way ahead; he who follows his footsteps is not rare.

56. Then they separately sent to Damayantī women messengers, expert in the stealing of hearts, and sent to her father presents concealed under a pretence of joy at his success in wars.

¶ i. e. Damayantī.

† The reference is to the Puṭapāka method of heating.

‡ Kaśyapa means also 'a drunkard'.

57. Alack, it was strange that even those gods followed the way to the earth, leaving the heaven; or perhaps there is no heaven called as such; that is heaven where one's heart goes.

58. Then those great gods were taken to the earth by horses which quickly covered the distance; on the way, in a posture in which their necks were turned aside and raised, they heard a sound far away.

59. They did not have the time even to guess whether the sound came from the clouds or the ocean; they saw only a chariot close by, which had arrived simultaneously with the hearing of the sound.

60. In it the great gods recognised Nala, the supreme reward of the existence of their eyes—Nala who used to delight in giving rest to his charioteer, and was expert in understanding the instincts of horses.

61. Was it not natural that Varuṇa should be reduced to a state of complete inertia at the sight of Nala's youth, being motionless, lord of the waters as he was, with a sense of profound astonishment ?

62. Observing Nala's beauty, Yama, the ornament of the solar dynasty, became so very gloomy that that god is called even today Kāla (black)* by all.

63. When Agni, reflecting on the exuberance of Nala's beauty, felt the heat (of grief), the cause was not that he was fire, but that he was not Nala.

64. Kauśika (Indra), with his many eyes gazing at Nala's beauty surpassing that of Cupid, and (then) looking round the whole of his own body, thought he himself was really a Kauśika (owl).

65. Considering him to be the Monism of Beauty, rising up incarnate, the gods surrendered their hearts to amazement, and so lost control over them.

66. Since the features of his beauty corresponded to what they had heard before, the gods said to one another in a low voice, "Is this that Nala ?"

67. His adornments, appropriate for choosing such a bride, the time itself, the way of the chariot leading to Kuṇḍina—all these spoke to them of the king's intentions.

68. Having found Nala, the life-breath of the world, Yama Varuṇa and Agni, respectively glad, restless (with joy), and exceedingly warm (with fervour), secretly thought in their minds thus.

(Yama thought)—

69. "Whether Damayantī chooses him or not, she can be dear to me

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* Kāla is an epithet of Yama and means "time": it is here taken in its adjectival sense "black".

in neither of two ways: on the one hand§, fie on her, unable to discern merits; on the other*, how can I have her ?"

(Varuṇa thought)—

70. "She will choose me, if she does not know the measure of his superiority to me; but how will the princess know my own superiority to him ?"

(Agni thought)—

71. "If Damayantī chooses Nala, I shall not merely be put to shame in the outside world; how shall I show my face drooping with shame to my wife at home ?"

72. The three gods, pondering thus, did not know in the least what to do; with the sole exception of Indra, they looked at one another's faces.

73. Noticing the dumfounded look of his followers thinking, 'What is to be done now ?', Indra, expert in guile as he was, with a view to deceiving Nala, said loudly.

74. "Art thou thriving in all respects ? We think thou art that Nala; we seem to see in thee the beauty of king Vīrasena¶, our friend occupying half cur seat.

75. "'Nala, where art thou going ?'—it is no use asking thus; as this our journey to the earth has become auspicious (by our meeting thee). Has not that very journey, about to achieve its end, made thee come forward half the way ?

76. "Nala, here is Yama; he is Agni, shaggy with a mass of flames; here is Varuṇa, and know the remaining one‡ to be the ruler of the gods.

77. "Nala, to thee we have come as suppliants; know this to be the gist of our words; after taking rest for a while, we shall communicate our business to thee."

78. Thus saying, Indra became silent and did not say anything in particular; there was nothing marvellous in this skill in speaking; his teacher from his childhood was Bṛihaspati.

79. As the king was bowing with all his hair standing up at the word 'suppliant', he was offering, as it were, his own self like a mass of full-blown Kadamba flowers for the worship of their feet.

80. "What is unattainable for these divine lords of the quarters?

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§ i. e. if she does not choose Nala.

* i. e. if she chooses Nala.

¶ Nala's father.

‡ Indra himself.

How can a thing like that be under my control ?"—pondering on such a contrast as this, Nala was long in doubt.

(Nala's musings)—

81. "As any suppliant may easily obtain from me anything that he asks for up to my life, with what gift will my heart be content when the suppliant is the lord of the gods ?

82. "As for Damayantī, who is more valuable than even my life and wealth, she is only in my heart; she is not mine; the earth is not worth even a sixteenth part of her.

83. "How can I know their desired object ? How can I give unasked ? Fie on him who, though he knows a suppliant's wish, waits for the occasion of his speaking.

84. "A donor, by making a belated gift, cannot remove the sin which he commits, by making the suppliant go through the humiliation of flattering and humble entreaties, and undergo the shame of profuse begging.

85. "The water which is given to a suppliant by the generous, after having brought to him the gifts to be made, is meant as a remedy against the accidental death of the suppliant falling into a swoon, owing to his fright caused by an apprehension of the failure of his prayer*.

86. "Not only one's wealth, but even one's life should be given away like a straw to a suppliant; this is the meaning of the cleverly worded rule about the making of gifts, when it enjoins the giving of water together with kuśa blades||.

87. "The (ordinary) lotus, stained in contact with mud, is not fit to be occupied by the goddess of wealth¶ : hence, the wise should make the pure lotus-hand of the suppliant the residence of the goddess.

88. "The earth is overburdened, neither with trees nor with mountains nor with oceans, but with the man whose birth does not serve the purpose of fulfilling the desires of suppliants.

89. "The miser may not out of greed give his riches to others while he is alive; but what surprises me is that he does not do so, even when dead. †

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* A gift is preceded by the act of pouring water on the suppliant's hand, signifying the resolve to give, and so removing any doubt about the gift being made.

|| Nala interprets the rule that a gift is to be preceded by the formality of offering to the suppliant water with a few blades of kuśa grass. The significance of the blades of grass is obvious : with regard to the water, the word जीवन "life" is one of the synonyms of water ; hence the conclusion that even one's life should be given away.

¶ The lotus is the seat of Lakshmī, the goddess of wealth.

† This is an apparent contradiction. The real meaning is, "On his death he has to surrender his wealth to the king."

90. "What can be a recompense to them in return for the fame which these gods have conferred on me, by making their request to me, neglecting all other donors in the world ?

91. "'Alas, this man is going to the other world alone, leaving behind his wealth at his death'—thinking thus, the friendly suppliant taking pity, wants to take that man's wealth to the other world.¶

92. "He who accepts a gift is a debtor, who takes one thing in this world to give it back multiplied by a crore in the heaven; only a good man, if there be any, comes to practise this everlasting usury in the next world by virtue of his good deeds."

93. Thinking thus for a moment, Nala said to the gods who were glad to find the countenance of the man supplicated† beaming with joy—something difficult for suppliants to get.

94. "There is not much difference between a cause and an effect, and it is true that a person's body is produced by food; looking at your nectar-fed bodies, my eyes are being immersed in nectar.

95. "Compare my slight religious merit with its result, namely, you come within the range of my eyes! It is the religious austerities of my forefathers which, maturing in this way, thrive in glory.

96. "Ah, verily the virtue resulting from the vow of enduring everything, installed this earth in the rank of goddess, and even you are honouring her with your lotus feet.

97. "Whatever you desire from this mortal child, whether an offering as great as life itself, or more, let him with it worship your feet : say, what can such a thing be."

98. Then Nala having said thus with politeness and without any hesitation, Indra, the master of hypocrisy in his actions, spoke these words crooked with insincerity.

99. "Moon of the earth, we desire that festive occasion—marriage with Damayantī; conqueror of Cupid, act thou as our messenger in this matter, casting aside for ever the fear of Cupid.

100. "There are hundreds of kings on the earth; thou art certainly an ocean, they are wells: are not there so many planets in the heavens, which of them is like the sun ?

101. "We have all-seeing eyes; we know the unfathomable ocean of thy merits; none of us would be content without engaging thee in this secret affair in this way."

¶ i. e. wealth, charitably spent in this world, comes back to the donor in the next world. The idea is continued in the next verse.

† i. e. Nala.

102. Though he came of a pure family and felt himself to be an abode of virtues, Indra in his desire to cast out the sincere and friendly Nala at once became crooked like a bow, which, though made of good bamboo and provided with a string, becomes bent in order to let go the straight and feathered arrow.

103. Nala, who was very subtle, understood Indra's guile from those very words and then made a suitable speech. Sincerity is not the policy towards those who are insincere.

104. "It is the gravity of my own sins committed in another birth that desires to defy even your greatness that transcends the limit of words.

105. "You know the minds of all; yet I must not maintain a silence which might be prejudicial to the main object in view; let there be shame through speaking, rather than the acceptance of the unrefuted words of others.

106. "How can you, in whose mind is present as in a clear mirror all that is, give such a command to one, to whom it is not fit to be given?

107. "Strange. How can I go on a mission on your behalf to one whom I am at this moment going to choose as my bride? Do not high personages like you feel even contempt for deceiving a straw like me?

108. "Owing to her absence I go mad and lose my senses in a moment; tell me, how can I as such keep your secret* before her?

109. "How can I dissimulate my emotions in the presence of one, cherishing whom in my heart in the form of desire I take my breath? Even the wise cannot resist the objects of sense.

110. "Besides, how can one like me even see her without crushing the sentinels? Where does a maiden confide in a man, ruthless in conquering a hundred thousand sentinels?

111. "How can I accept that renown that was esteemed by the generous including the sage Dadhīci, where the limit of the price was one's life only? Can I accept it by paying a price hundred times dearer than that life, namely, my beloved Damayantī?

112. "Just as you are asking me for her, I too ought to ask you for her; I must make you yourselves my teachers in the matter of flattery in entreaties for the sake of my desired object—Damayantī.

113. "Worshipping you daily, first of all have I begged Damayantī of you; if you do not feel shame in transgressing my prayer, I too am not bound to feel it overmuch.

114. "It is said that Damayantī has already resolved to choose me as

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* *i. e.* the secret of your appointing me—her lover—as a messenger to her.

her consort; when she sees me, she will only blush; certainly she will not accept you.

115. "So be pleased. Grieve not. This mission is entirely unsuitable for me; wishing to carry it into effect by a wrong procedure, you will simply acquire ridicule, and not the desired object."

116. Then thinking over these words of Nala, Indra said, smiling slightly, and furtively looking at the face of his companions.

117. "King, didst not thou thyself, a scion of the dynasty of the moon, say all this? Is thy tongue not ashamed of its refusal, having promised of its own accord to give suppliants the object of their desire?¶

118. "Thoughtful one, how is it that thou dost not see this world, transient and false, that even thy mind, strangely enough, is going to forsake virtue and fame?

119. "Who was ever born to thy dynasty, the crown of the world, but did not fulfil the desires of suppliants? The very first member of the dynasty, the moon, was indeed marked with a stain; alack, mayst thou not be like him, too!

120. "But the hare in the moon is only a sign (not a mark of disgrace), while even a sour look or silence or displeasure with regard to a suppliant—all this is disgrace for one like thee.

121. "'Did he not read the letter न, while reading the alphabet, or has he forgotten it even if he did read it?'—thus the letter न ("No") used to sway to and fro in the swing of doubt in the minds of suppliants."†

122. Agni said to him "Nala, why dost thou let this renown escape thee, white as the moon, that has come to thy hands? No one else on the earth has thus had Indra, the owner of the all-giving Kalpa tree, coming as a suppliant.

123. "Let our desire, which was never thwarted while procuring the joy of the inhabitants of heaven, renounce today its pride of being without an equal, owing to our having crowned thyself in its place."

124. Then said Yama to Nala who was sad: "Light of the family of Vīrasena, is the strange gloom that seeks to dominate thee worthy of thee who dost belong to the dynasty of the moon?

125. "A suppliant was not disappointed even by the Rohaṇa mountain§, hard among hard objects, and even by the wish-cow, a mere animal; alas, child, what is this that thou art about to do?

¶ See Verse 97.

† i. e. formerly Nala never said "No", when asked for a favour.

§ A legendary mountain producing jewels.

126. "Does a thoughtful man ever delay, when asked for a favour? Who can be a guarantee for one's life even for a moment? The two eyes rolling by way of winking speak instantly of death.

127. "Because of the disappointment suffered by the beak of the Cātaka bird asking for water, a gloom spreads over the expanse of clouds, though it was willing to give cool water to the bird."*

128. Varuṇa, too, raising his hand, spoke some appropriate words to him, "Fame alone, which possesses a pearlstring in the shape of the stream of water offered in connection with gifts‡, is thy beloved wife.

129. "Thoughtful one, if it is true that even Karṇa and Dadhīci could not live eternally in this earth—Karṇa whose skin was an impenetrable armour, and Dadhīci whose bones were as hard as the thunderbolt—then neglect not religious virtue.

130. "A wise man like thee cannot get rid of the noose that is fidelity to one's promise—the noose, bound by which Bali and Vindhya have not till now been able to move.

131. "Fame, that dear one, the beauty of whose face surpasses the moon, and does not forsake her lover, even when she goes to the farthest ends of the directions,—who will maltreat even this fame for the sake of a gazelle-eyed damsel, union with whom is of transient duration?

132. "Strange. Even we whom others ask for boons are asking thee for a favour; hero, do thou fulfil not only our desire, but also fill the regions with thy fame.

133. "The gods have come to thee as suppliants. Let the divine Kalpa tree, owing to the lustre of its vast fame for charity being thus tarnished, make today the heaven white with its flowers alone§.

134. "Nala, even thy name recalled like those of Bharata, Arjuna and Prithu gives a traveller his desired object; if thou dost doubt the success of thy own journey, all those benign agencies must also be futile.

135. "Make thy pious promise†, which was today delightful with its accents respecting our desired object, true to its literal meaning, by

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* The gloomy colour of the clouds is fancied as being the result of the sin caused by their delay in giving a drink of water to the thirsty Cātaka bird.

‡ See Verse 85.

§ The divine tree, which usually supplies the wants of the gods, is white with its fame as well as its flowers; but as this fame no longer exists, owing to these gods having diverted their prayer to Nala, it is now white with its flowers only.

† See Verse 97.

making it a rival of the scriptures* (in its regard for the truth); and, let thy fame, purifying the three worlds, destroy the connection of things with the terms 'black', 'yellow', 'red' and 'green', by proclaiming 'white' as the only colour on the earth§.

136. "How is it that Śani, begot by the thousand-footed Sun, was born lame? It is said a son has a tendency to resemble the father. But the sun, manifesting himself to be lame in the act of rising above thy might, in spite of his thousand feet, has provided us with the answer to-day."

137. Thus hearing these flattering words of the group of gods, the king, though in love with Damayantī, undertook the mission forcibly imposed on him; when he gave his consent, Indra said to him in great joy, "Let the power of being invisible be everywhere subject to thy will."

138. Epilogue. [The poet refers to his work श्रीविजयप्रशस्ति].

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* Setting aside the usual derivation of the word प्रतिश्रुति "promise", the poet derives it as श्रुतेः प्रतिभटा प्रतिश्रुतिः "a rival of the Scriptures."

§ The fame, white in its purity, is to make all things white, leaving only one colour on the earth and banishing the rest.

CANTO VI.

1. Then starting on Indra's mission, the king of Nishadha, the repeller of enemies, made the capital of king Bhīma the destination of his chariot.

2. Just as the sage Agastya did not consider even the irresistible Ocean-fire as an obstacle to his drinking up the ocean, similarly the firm-minded king did not consider the loss of Damayantī a hindrance in the path of carrying out his mission.

3. The gods, wishing to drink the nectar of news about the lotus-eyed Damayantī coming to them through Nala, as through a channel, remained as the ornament of that place, winkless as if to look at the direction in which he was going.§

4. Just as a wish attains its fulfilment, similarly Nala's chariot in a moment reached that city, the Amarāvatī of that Indra of the earth (king Bhīma), disguised under the mere name of Kuṇḍina.

5. "This is the city whose streets are hallowed with the touch of Damayantīs feet"—overwhelmed with anxiety at this thought, Nala, looking wistfully at the city for a moment, heaved a deep sigh, his hopes destroyed by the gods.

6. His left eye, perspiring with a drop of joyful tears, while the eyelashes thrilled, as well as the other eye, quivering with throbs, felt the joy of the first union of lovers at the sight of that city.

7. Just as a mass of rays, going out of the solar disc, enters the lunar orb¶, similarly the king then descending from the chariot occupied by the charioteer went into the city

8. Wonderful was it that the figure of Nala, when he entered the city, remained invisible‡; more wonderful was it that his figure still remained the one thing "visible"† in the world.

9. Nala's eyes, after long traversing the city, which, owing to its clever inhabitants and beautiful buildings, was like an (all-giving) Kalpa creeper of wonder, became at last the guest of the royal palace.

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§ A special reason is here fancied for the winkless character of the eyes of the gods, who by nature do not wink.

¶ The reference is to the idea that the moon shines by the reflected light of the sun, familiar to Hindu astronomers. cf. Bṛhatsaṃhitā 4. 1–4.

‡ See 5. 137.

† Here, "worth seeing".

10. He held the armed sentinels in contempt, but was ashamed in his heart that he was going about unseen; he was delighted that he would see Damayantī, but became sad, remembering he was a messenger.

11. Then repeatedly turning his eyes in all directions, with the object of seeing Damayantī, he entered the palace without any hesitation, unseen through Indra's (magical) feat by the guardsmen in the rooms of the palace§.

12. The mighty sovereign, though he passed through the palace door, looked round, curving his neck, with eyes motionless with surprise, at the voice of the sentinels who were preventing other people from coming in, shouting "Who is this ?"

13. Having closed his eyes, on seeing in the inner apartment a young woman, who had uncovered her thighs to apply beauty paint to them, he was startled to jostle another maid passing that way.

14. Perhaps Nala had perceived Damayantī in the cycle of creation without a beginning or in pictures or it was perhaps a magical illusion produced by Cupid that he saw in all the directions. *

15. He had no liking for the nymph-like maidens in the palace, owing to his seeing them along with the illusory figure of Damayantī; thanks to this very mistake† about Damayantī, he mistook them not for Damayantī.

16. Nala was overwhelmed with grief at his beloved's absence from him—the grief to which Cupid gave a helping hand in his heart despairing of Damayantī; having seen her illusory figure, he grieved, not seeing her any more, having in a moment recovered from the illusion.

17. As he was delivering a little the message of the divine lords of the directions to the figure of his beloved called up by his imagination, he was brought to his senses by the noise of the many timid girls, who were frightened by this voice coming from an invisible source.

18. Seeing there a slender damsel's breasts, from which the breeze had removed the cloth, as if to touch them, Nala, being ashamed, stood with his face turned aside, the face that did not brook the full moon's presence‡.

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§ This Canto, it will be remembered, describes the adventures of Nala going about invisible in the inner apartments.

* Though Nala had never seen Damayantī before, he seemed to have her vision before him on all sides.

† i. e. illusion.

‡ i. e. Nala's face was as beautiful as the full moon, but the face was pure, while the moon was marked with a stain.

19. Cupid, though he laid a snare in the inner apartment, with the manifold charms‡ of the multitude of maidens, was not able to catch that black antelope—the pair of Nala's deep-black eyes.

20. Seeing (first) the root of the arms as a girl was binding her hair, then the breasts as she was painting them, and then the navel as her clothing got loose, he closed his eyes at the end, having had his eyes drawn on all sides by degrees.

21. As he was standing with his eyes closed, he could not be firmly grasped by two women, who came towards each other, but were kept aloof by their bosom; stepping aside, Nala afterwards reproached his own limbs; the two women, however, were thrilled to come in contact with the body of a man.

22. Harassed by this (alternate) closing of eyes and looking distinctly†, and (hence) looking at the women with side-glances only, he was greatly ashamed, appearing (thereby) to look at them as if with passion‖: the good, indeed, feel shame much more before their own selves than before others.

23. The flowers serving as the arrows discharged at Nala by Cupid, misled by the glances he was casting at a woman whose body was being thrilled*, were not wasted, but ended by serving as offerings of worship to his steadfast character.

24. Leaving the foot-path, Nala, the light of the good, became the ornament of a quadrangle to have a look at the people, thinking, "Here it is easy to avoid the contact of passing women."

25. The eyes of the king falling on the bosom of a woman, who was engaged in painting it, turned back at once, as if turned out by the crescent-shaped nail-marks on her breasts, owing to their enmity with lovers in separation§.

26. The eyes of the forlorn Nala, which speedily closed on meeting

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‡ Means also: "with intertwined cords of hair."

† In the first case there was the risk of being jostled by passing women; in the second the shame of surprising them in delicate situations.

‖ Sideglances being expressive of love and passion.

* Obviously by a chance contact with his own body.

§ Moonlight being highly oppressive to forlorn lovers, the moon is regarded as their enemy. Now as the nailmarks resemble the half moon in shape, they are fancied as being so many half moons, which are hostile to Nala owing to his being a lover in separation, and drive off his eyes when they come in contact with them.

the moon-like face of a slim damsel, confirmed two things—the fact of the face being the moon, and the fact of themselves being lotus blossoms.||

27. Women coming from all sides would easily have caught hold of him, as he was standing on the quadrangle with his eyes closed, had they not themselves made way for him, turning back in terror on jostling his (invisible) figure.

28. Dragging away in his haste the scarf of a girl which got stuck to the points of the diamonds on his ornaments, as the girl struck against him, and laying bare (by so doing) the hips of the slim damsel, the king felt grief at the resulting sin.

29. Struck on the way by one girl with a ball (which she was throwing at another girl), scratched with nails by another jostling him, smeared by another with the saffron powder of her breasts—thus became he almost an object of dalliance to them.

30. Some one of the girls saw him in the form of a reflection on her pearlstring; then as he passed on and was no longer seen, the slender damsel, thinking of him, decided well in her mind that the figure vanished into her own heart.

31. Cupid, unable to distinguish in any way his wife Rati among those damsels who greatly rivalled Rati in beauty, doubtless embraced each one of the girls, whose patience was exhausted by the beauty of Nala's reflection‡.

32. Restless with the delusion produced by the beauty of his reflection, they feared not to any great extent even his invisible figure: fair-eyed maidens who obey Cupid's commands regard even their lives as straw.

33. The thrill, which came over the fair-eyed damsels, when they saw his reflection, and which spread over their body, when they came to touch him, was greatly sustained by the fear caused by the sound of his footsteps, when he speedily ran away from them.

34. Let Cupid thrill with joy those limbs of the maidens which came in contact with Nala's limbs or even their eyes which drank in Nala's image; but when he made their hair stand—hair that is insensible even to cuts—he was making really stones dance.

|| Nala closed his eyes in order to avoid looking at the girl. The closing of his eyes at the sight of the girl's face is compared to the closing of the petals of a lotus at the sight of the moon.

‡ i. e. Cupid took possession of the hearts of these damsels who fell in love with Nala's reflection.

35. A gazelle-eyed damsel went back to the place where she had been thrilled to get a "touch"|| of Nala, and falling on his footprint on the dust of the earth, said in a low voice, "Please, (come back)."

36. Languishing on account of Damayantī's absence from him, Nala, tired of walking about in the place, frequently took rest in the grounds§ alongside the rows of buildings.

37. Who (among the palace women) was not astonished to see Damayantī (in a portrait), with Nala's wreath of pearls, presented to her by him, after having drawn her figure exactly in the same way as the swan had shown it to him, by drawing it on a lotus-leaf ?

38. Nala looked at her, having drawn her in a portrait as a girl about to experience the stage lying at the door of youth, being marked with a cane in the shape of the line of hairs on her body, and suppressing those habits which still smacked of childhood.*

39. The circle in his footprints, a mark of emperors, which was visible on the way where a crowd of young princes was playing with a thick mass of camphor-powder, caused amazement to the elderly ladies who were looking at it.

40. Stepping for a moment between two gazelle-eyed damsels, who were looking at each other's beauty charming with youth, he caused their astonishment by this sudden screening of each other's face.

41. At one place the women, wondering and wondering a thousand times, saw their own reflections appearing in the air on the invisible ornamental jewels of Nala standing in front of them.

42. Some maidens (playing the game of ball-throwing), their face fair like the moon, seeing that the ball dropped in the midway, having struck Nala in its course, and that it was tinted with the ornamental paint of Nala's body, were lost in astonishment, remembering that the ball was being thrown at one another only among themselves.

43. The queens (in the harem), though they were devoted to the austerity of not looking at any man except their own husband, obtained the supreme joy of their eyes, by looking at his beauty in his reflections on the floor.

44. Looking at his shadow, they thought, "Just as we bear Cupid (i. e. love) in relation to our husband, so is the earth, too, in that way,

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|| स्पृष्टक: a kind of light embrace.

§ The reading उपत्यका has been adopted.

* The line of downy hairs growing on her body at the approach of youth is fancied as a cane with which she was suppressing the last vestiges of childish conduct.

in relation to her husband (the king), carrying this Cupid, turned blue by the flames of Śiva's eyes ?"‡

45. Although to their heart's content they looked at his beauty, presented by his shadow, they did not see that beauty of his||, which surpassed a lump of gold.

46. It was wonderful that the forlorn king, by becoming invisible, by spreading out a series of bodies in the shape of his reflections on the bejewelled floors, and by entering the upper story of another's palace, shone like an ascetic (who also becomes invisible at will, assumes a plurality of bodies, and enters the body of another).†

47. "I touched something like a man as I was passing", "I saw something like the shadow of a man", "I, too, noticed as if some one were talking"—he heard such words of women.

48. The beautiful Damayantī came across Nala on the way, as she was coming, after paying obeisance to her mother; but he could not distinguish her among the false Damayantīs (seen by him)*, nor did she see him owing to his being invisible.

49. A wreath of flowers, which she had obtained from her mother as a favour, though thrown by her at Nala's neck, having seen him in an illusion, did actually reach him as he was standing by.

50. The king was astonised that this wreath—a favour from one whom he used to see in the train of his thoughts—was something real; the maiden, too, was surprised to see that the wreath thrown by her went out of sight§.

51. Seeing each other, as if they were at different places, even at a place occupied by them both, they did actually come to embrace each other in the midst of the embraces of their illusory selves.

52. Again, Damayantī, though she (actually) felt his touch, thought it an illusion owing to her not seeing him, while the king, though he saw her, could not catch hold of her, being suddenly paralysed in his movements.

53. Starting (to touch each other) with the idea of the touches being real, owing to the great joy caused by some touch (that was real), but

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‡ The shadow is fancied as Cupid, turned black, when burnt by Śiva.

|| i. e. his real beauty.

† An apparent contradiction is also implied. The king, though a वियोगी "separated", "forlorn", was acting like a योगी, lit: united.

* i. e. the illusions of her figure which Nala had before his eyes.

§ Because it was taken away by Nala.

encountering a check owing to the falsity (of subsequent touches), they did not, being confounded, believe even when they actually touched each other again on the way.

54. Never interrupting each other†, corresponding as they did in every respect to their real selves§, and extremely pleasant as they were with the wealth of their beauty, they could not abstain from the joy of dalliance, even on discovering each other to be unreal*.

55. Just as the flame of a lamp, when too much oil is poured into it, goes out a little and then burns with twice as much light as before; similarly the grief of separation in their hearts, abating a little for a moment, blazed up with redoubled force owing to being drenched by a wave of affection caused by their mutual touches.

56. Damayantī entered her apartment, having repeatedly both right knowledge and delusion, owing to the union of her strength of mind and grief of separation, while Nala went about there in a frenzy, seeing before him the fair-browed damsel again and again.

57. Walking on foot and wandering long with great fatigue, the king reached the sky-scraping palace, charming with Damayantī's presence.

58. On a bejewelled foundation on the street before the palace he saw Damayantī's hall, which with the affectionate, lovely gestures of hundreds of girl companions made one take it for Cupid's harem.

59. There Nala inwardly praised a certain damsel who was talking sweetly, "Does her neck marked with three lines indicate that it has conquered three things—the cuckoo, the flute and the lyre" ?

60. There he feared he was discovered, on hearing from the mouth of a house-sparrow perching on the hand of a woman, these words of consolation uttered by Damayantī's friends, "Damayantī, look at this Nala, give up sorrow."‡

61. There, before his eyes, a girl disguised as Damayantī was bashfully placing a wreath of Madhūka flowers, brought by the gardener, round the neck of a girl friend disguised as Nala.

62. There a damsel, as she was putting on a friend's moon-like face (on the forehead) a moon-like ornamental mark of mica, on which was reflected her own moon-like face with a similar moon-like ornamental mark of mica, seemed to produce a state of flux of the moon.

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† i. e. the vision of each other.

§ i. e. the illusion was extremely lifelike.

* i. e. merely seen under an illusion.

‡ The bird had learnt these words frequently used by Damayantī's friends as a make-believe.

63. There on the inside of a petal of the golden Ketaka flower, using her finger-nails as pens, Damayantī wrote her love-letter destined for himself, on which the sketching of the letters took an inky colour in a moment.

64. There one of her friends, though highly renowned (for her artistic skill), succeeded in depicting on Damayantī's portraits the toy-lotus in her hand, but not the hand, the lotus-bud on her ear, but not the eye.

65. There Gandharva women, Nārada's favourite disciples, whose lyres were equal (in sweetness) to her throat full of the honey of melody, came and sang to Damayantī to the accompaniment of lyres.

66. There a number of girls was saying to a friend, on whose breasts was a nail-mark resembling the half-moon in shape, "Is Cupid, concealing himself for fear of Śiva, sporting on a canoe on thy pitcher-like breasts ?" ¶

67. As flowers perturbed Damayantī's heart by becoming Cupid's arrows, a maiden who was there making a garland took revenge on them, by thrusting into them the point of her needle.

68. But Damayantī said to her in terror, "Friend, leave off, leave off this rashness: thou art thyself offering to Cupid flowery arrows, furnishing them with a string."

69. There a fair-waisted damsel, drawing with her hand the figure of a female dolphin among the pictorial designs on her friend's breasts, was saying to her, "Friend, here is a conveyance, I ween, for that celestial river—thy pearlstring."*

70. There that damsel was saying again to the same friend, "Let this sea animal—this female dolphin, staying on thy pitcher-like breasts as the wife of that dolphin, the emblem of Cupid residing in thy heart‡, serve as a panegyric of the fame of the dimensions of thy breasts."§

71. Nala had a significant laugh at the plaint of a house sparrow which

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¶ The crescent-shaped nail-mark on the breasts is compared to a miniature canoe. The phrase पयोधरे कुम्भे means also "in a pitcher full of water," which makes vivid the idea of rowing on a miniature scale. Cupid, being once burnt by Śiva, is fancied as hiding himself.

* The painted figure of the dolphin is to serve as a conveyance for the pearlstring which is fancied as the divine river Ganges represented as riding a dolphin.

‡ As Cupid is in the heart of the girl, his emblem—the dolphin—is also there, and now it is to be joined by its female depicted on the girl's breasts. Cf. 4. 35.

§ As the dolphin is a big animal, its presence on the breasts would proclaim their bulk.

was frightened, thinking it was going to be killed, a girl having said, while casting the die, "Friend, kill this moving 'sparrow' (die)" (as the expression goes).

72. There observing near Damayantī the beauty of a golden swan serving as a receptacle for betel, he was firmly mistaken that it was the (golden) swan which had done him a great good by acting as a messenger to his beloved.

73. Then in that crowd of her friends a certain exuberance of beauty clearly announced her of itself, unasked, removing Nala's doubt regarding her identity.

74. His reflection, though clearly appearing on the raised seat of jewels, was not noticed among his portraits, joyfully drawn on the floor by her friends for her diversion.

75. He brought back that hope of his, though it had wandered far, at the words of Damayantī, as she was rejecting the messengers of Agni, Yama and Varuṇa, who had made piteous entreaties (on behalf of their masters).

76. He heard, however, with an inward fear and all too slender hopes the declaration of the messenger of Indra to Damayantī, which was being cheered by her friends in the hall.

(The speech of Indra's messenger)—

77. "While I declare my message, with thy attention do thou favour me, a messenger of Indra, who sends thee a verbal message, as the writing of the gods cannot easily be read on the earth.

78. "Indra greets thee*, gracefully pressing thee in his embrace: what remained (to be said) was conveyed to thee by the hair of his body, waking up at the very mention of his embracing thee.

79. "When he comes to thy Svayaṃvara, do thou, with thy wreath of choice, quickly fetter that throat of Indra's, which, though urged by the heart was guilty of being shy in the matter of asking for thy hand.

80. "Forsake him not. Let not the gods who brought out Lakshmī for his younger brother (Vishṇu), by churning the ocean of milk, take pains to raise up another Lakshmī for him, by churning the ocean of sugar-cane juice†.

81. "In the cycle of worlds heaven is the greatest, in heaven the gods, and among the gods Indra: when Indra himself asks to be thy

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* *lit*: enquires about thy health.

† *i. e.* in the case of Damayantī's refusal, the gods will have to find for Indra a wife even more beautiful than Lakshmī, by churning the ocean of sugarcane juice sweeter than milk.

slave for love, is there an object of emulation even beyond this ?

82. "Indra invites thee in flattering terms to that position which he acquired by performing a hundred sacrifices: do thou a favour, adorn it with the toil of moving thy eyebrows in token of acceptance.

83. "Thoughtful girl, in thy mind think of the happiness that is in pleasure walks along the celestial Ganges, and in the garden of Nandana, in having a god as thy husband, Vishṇu as thy husband's younger brother, and Lakshmī, the wife of thy husband's brother, as a companion.

84. "Thou alone hast acquired the glory of this invitation from Indra, —'Be happy in the sovereignty of the three worlds', to attain which Vishṇu humiliated himself by his begging of Bali, and is (still) called Dwarf.†

85. "It is not meet for thee to make the gods ungrateful, to whom thou offerest thy obeisance three times a day: be pleased to free them from debt who would fall at thy feet at dawn, at noon and in the eve."§

86. The garland of Pārijāta flowers, a favour from Indra, presented by the woman saying thus, and heartily accepted by Damayantī, filled with its fragrance all Āśās (directions), excepting the Āśā (hope) of Nala.

87. Then one of the damsels said, "Madam, it is useless to think over the matter"; another said, "Well, friend, it will be proper (to choose Indra)"; and, yet another said, "Let the reply 'yes' be the one thing propitious in the matter."

88. "Am I at any time disobedient to you ? But there remains something in particular to be said"—Damayantī having said thus, her friends and the messenger of Indra felt a limitless joy.

89. As Nala was thinking, 'Neither have I won Damayantī nor executed my mission', if the day lotus that was his heart did not burst, the reason was solely the vision of the moon, Damayantī's face.§§

90. Bowing in honour of Indra with that very garland (on her head), Damayantī, with the corners of her lips slightly brightened by a smile,

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† According to the story, Vishṇu assumed the form of a dwarf.

§ i. e. be pleased to enable them to repay their debt to thee by falling at thy feet etc.

§§ Nala's heart was the lotus, and Damayantī's face the moon. The day-lotus, in the presence of the moon, does not open, but closes up its petals;

replied to the messenger, after she had restrained each of her friends (from further speech), by making a sign with her eyes.

91. "Give up the audacity of praising Indra; if any one knows how to describe him, it is only the Veda and that to a slight extent: to him, a witness in the hearts of men, a reply on my part, which can enlighten only the ignorant, will be but futile.

92. "Whose tongue utters the discourtesy of a 'No' respecting his commands? Yet making his command a garland on my head, I, a humble girl, offend him by individual utterances of my own.

93. "This kindness of Indra to me, because it is the result of my religious austerities, does, indeed, engage me in (further) austerities. The sweetness of a result produces an impatience in the matter of proceeding to the means.||

94. "Him will I, therefore, serve as my husband for happiness and for the fulfilment of my (bridal) vow, but with this iota of difference that I will serve him in his mortal shape, patially incarnate in this world as a ruler of the earth§.

95. "I have heard thy words in favour of Indra, sharp as being extremely prejudicial to the vow of a devoted woman: already in my mind have I given myself not to the immortal, but to a mortal Indra.¶

96. "Like as the fact of having spurned the pleasures of the world brings no repentance to a firm-minded man bent on his salvation, so let not this kindness of Indra cause me to repent; for it is after deliberation that I have chosen Nala in my heart.

97. "I am desirous of attaining that religious virtue, blended with waves of bliss, by serving my husband here in this Bhārata, which the greatest among the good extol among lands, just as they do the family stage among the stages of life.

98. "Those who live in heaven have happiness, but no duties, while here in this land (of Bhārata) exist both the former and the latter; the gods, too, can be pleased here by the performance of sacrifices: how can

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similarly Nala's heart did not burst with grief, being to some extent consoled at the sight of Damayantī.

|| She means that as her former austerities have brought on her the kindness of Indra, she is anxious to undertake further austerities which might bring her still happier results (i. e. the love of Nala.)

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§ The body of a king is said to be composed of elements derived from the eight Lokpaālas, and as Indra is one of them, marrying a mortal king would be almost equivalent to marrying Indra himself.

¶ i. e. a king who is called "the human Indra" or "the Indra of the earth." She means Nala.

I thus wish for one†, rejecting three ?

99. "Even a virtuous man must come down from heaven, but when he departs from here (at his death), he goes to heaven: to one who thus reflects on the two types of future, do not the ultimate results of the two appear to be 'gravel' and 'sugar'‡ ?

100. "What thoughtful man wishes to enjoy heaven, that is like unwholesome food, and leads to transient happiness§; and comes to men, only when their span of life acquired through deeds reaches its end, and not while it lasts ?"

101. Thus interrupting her reply to Indra's messenger in the middle, she said to her friends, whose faces, by the beauty of the lips quivering in an attempt to speak, were surpassing lotus-blossoms with unfolded petals.

102. "Noble friends, a man has his mind dependent either on God or on the current of the chain of causes‖ of the succession of individual souls going on without a beginning; does such a man, therefore, deserve censure (for thinking or acting in a particular way) ?

103. "Every one being subordinate to fate for ever, even a man who acts knowingly does not deserve any censure, nor does fate itself, being inanimate, deserve any reproach: on the other hand, he who speaks (by way of censure or reproof) suffers from the fatiguing of his mouth.

104. "An animal that likes soft things scorns the camel, and the thorn-loving camel scorns the former; the satisfaction of both eating what they like being equal, a neutral demeanour, and not ridiculing the one or the other is right.

105. "Indra's merits, though attractive, do not make me give up the man that pleases me: do you not see the world unwilling to give up the trio of worldly virtue, wealth and desire, inferior though it is to final release ?

106. "The sense of success on the attainment of one's desired object is common to a worm as well as to Vishṇu; apathy and sympathy with regard to this and that thing, on the part of those who have different desires, is without any fixed set of rules.

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† i. e happiness in heaven.

‡ "Gravel" in the case of life in heaven with ultimate expulsion as the result, and "sugar" in the case of life in the land of Bhārata, promising at the end a life of bliss in heaven.

§ See the preceding verse.

‖ i. e. the good and bad deeds of previous births causing the recurring cycle of transmigration.

107. "It is proper to restrain a friend, if on his way a hidden pitfall of danger lies ahead; but let him who knows the present situation (that there is no such danger) remain silent: one should ask one's own wish about the way to joy."

108. Thus putting an end to the intention of her friends to speak something in opposition, by the force of her learning, the young maid said to Indra's messenger, whose head was moving in wonder, though she was accustomed to hear the wise utterances of Indra's minister—Brihaspati.

109. "So I repelled the messengers of Yama, Varuṇa and Agni, who had come to me, resolute, with great speed—the messenger of Yama, as if on the mind¶, that of Agni, as if on the wind, and that of Varuṇa, as if on the three-streamed Ganges.

110. "Indra's curse on thee*, if thou speakest to me about this matter again! I would rather efface this severe offence of mine against Indra with the inner vows of a devoted woman."

111. The messenger of Indra having departed, owing to all opportunity of further speech being thus destroyed, life re-entered the throbbing heart of Nala, just as consciousness comes again to a staggering drunkard.

112. In this way could Nala drink in intense joy the honey issuing from the loving words of the maid, and carefully brought to him by the chalices of his ears, thanks to the device (of invisibility), obtained through the kindness of a lord of a cardinal point †.

113. Epilogue. [The poet describes his epic as "more capable of standing criticism than even the brother work Khaṇḍana—Khaṇḍa" composed by him.]

¶ *i. e.* using it as a conveyance owing to its great speed.

* *lit*: thou dost touch the feet of Indra.

† *i. e.* Indra, the regent of the east.

CANTO VII.

1. Then the king considered his desire fulfilled by the mere sight of the princess—the desire that had previously grown rank in respect of attaining his beloved, enjoying her company and the like.

2. The king's eyes sank first in every limb of his beloved, then in an ocean of the nectar of an inward bliss, and then in the continuous flow of his tears of joy.

3. He felt the joy attendant on the realisation of unity with the One Brahma, even when he for the first time saw the tip of a hair on her body; then as was proper, he felt in this way, at the sight of the entire body, the joy of being merged in the One Cupid.

4. It was on her high breasts that Nala's eyes took refuge, when the ocean of his passion went up in flood, rising above its extensive shore, in contact with the nectar-flow of the sight of the moon of her face‡.

5. Was his vision immersed in the nectar of her moon-like face? Did it remain fixed between her breasts? Did it leave her all too slender waist slowly for fear of tumbling down?

6. Nala's furtive look, a wayfarer on the limbs of his beloved, going about, but turning back again and again, rested with a lustre on her breasts, as if it lost its way in the gloom of the musk-smearing on her bosom.

7. The messenger's¶ eye, which was losing its footing, after moving about on the circle of her beautiful hips, long rested firm, by closely clasping with its ray||, the banana stems that were her thighs.

8. His vision fell at her feet, as if saying, "Is only a silken robe Netra; am I not also Netra (eye)? So, please, make me also embrace thy breasts, hips and thighs."*

9. Then after having presented his beloved and her friends to his eyes to his heart's content, the king said thus in his mind, full of joy and wonder.

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‡ Nala's eyes are likened to a man taking shelter on some high place to avoid a rising flood.

¶ Ref. to Nala.

|| कर which means also 'hand', making the imagery of grasping the thighs vivid. On the ray of the eye see Appendix I, 8. 3.

* Nala's नेत्र (eye) wants to be that other नेत्र (a silken garment) to explore Damayanti's limbs.

10. "It is doubtful whether the creation of this amazing beauty pervading each limb would be possible, even if Cupid himself or my own fancy were to be installed in the Creator's place.

11. "I know her to be a river of the sentiment of love coming from 'a mainstay of the earth'*, in whom youth, plump with swelling breasts†, has caused a flood of graceful charm.

12. "Since she is attended by the climax of beauty, visibly heightened in contact with her limbs, does Cupid display in her a new art of assuming a succession of shapes ?‡

13. "Possessing a lustre resembling that of gold, was she not extracted from the clay of the River of Gold§ ? Because, on her body not even the unevenness marking the joint of two limbs can be guessed.

14. "As her limbs are superior, in spite of some resemblance, to all similar objects through some particular excellence, is any comparison with her possible ? The fact is, any comparison of those limbs (with other objects) would be for them a humiliation.¶

15. "Verily the women created in former times served only as sketching practice for the Creator's hand in order to create her, while the creation of present and future women is meant to procure her the fame of surpassing them in beauty.

16. "Beautiful objects of nature danced with joy in proportion as they sank to inferior ranks, because of her limbs; for in spite of that, the poet was sure to bring prestige to them by comparing them with her superior limbs§§.

17. "She was not touched, I ween, by any defect, fearing she would, when seen, charm it into unconsciousness by her beauty; so in others merits are marred by defects, but in her dwell they happy without rival.

18. "The limbs of my beloved shunned the rough beauty of the seed-vessel of the lotus, not because of its watery fort‖‖, but out of sheer

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* In the case of the river, "mountain"; in the case of Damayantī, "king" (i. e. her father Bhīma).

† Or "...youth which is, as it were, a loudly rumbling cloud...".

‡ i. e. Cupid was to be seen in all her limbs indicating youth, passion and beauty.

§ Jambūnadī, the river which produces gold.

¶ Or, "all simile is to them a humiliation."

§§ i. e. by saying, for instance, "The lotus is like Damayantī's face" instead of "Her face is like the lotus."

‖‖ i. e. not because it is inaccessible in its watery recess.

contempt; they shunned the dusty beauty of the golden ketaka flower also out of contempt, not because it is covered with thorns.

19. "It seems as if Indra, in love with her, has, in order to protect her, employed his own weapons on every limb of hers—his वज्र ("thunder", also "diamond") in the shape of her ornamental gems and his bow [*] in the shape of their gleam.

20. " The lock of her hair that surpasses even the peacock's train which has so many "moons" [†] on its feathers has very properly found a place above her face which has but one moon as its friend [‡].

21. "The darkness in the front and sideways, dismissed by the moon of her face, is here tied behind her in the guise of her clearly undulating hair.

22. "Did the lock of her hair and the peacock's train go to the creator in consequence of a dispute [¶] ? Did he adore the former with these flowers, and rebuke the latter "by giving it a crescent" ? [‡‡]

23. "She is clearly the Ashtamī night with the gloom of her hair and then the half–moon of her forehead coming into view; it is therefore well that Cupid, having acquired her, should attain a supernatural power to conquer the world [¶¶].

24. "Did the flowery bow of Cupid, turned black during the latter's burning (by Śiva), have only the filaments as its residue ? Did Śiva in his wrath split even that into two, wherewith the creator made Damayantī's eyebrows ?

25. "And the (flowery) bow of Cupid, becoming the eyebrows of my beloved, turned solid and strong; for it has now acquired a greater force than it had in its unburnt state.

26. "Cupid's bow and the streak of black given up by the moon, when it

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[*] i.e. the rainbow. The lustre of the multicoloured gems is fancied as forming a rainbow.

[†] i.e. moon–like patches.

[‡] i.e. its like in beauty.

[¶] i.e. to have a decision in a dispute regarding each other's beauty.

[‡‡] "To give a half moon" means "to turn out somebody by the neck." It means also that the creator gave the peacock its half moons, viz: the brilliant spots on its feathers. The idea is that the tresses of Damayantī's hair studded with manyhued flowers were more beautiful than the peacock's train.

[¶¶] i e. by using her as a weapon. Ashtamī is the night when mystic rites are performed for attaining magic powers. Damayantī's dark hair and her crescent-shaped forehead are fancied as the darkness followed by moonrise on the night of Ashtamī.

became her face *, these two, (becoming) her eyebrows, obtained a birth, in which was a childlike nature befitting an agile grace. †

27. "Owing to his conquest of the three worlds with just three arrows, the flower-arrowed Cupid utilised the remaining two arrows by crowning them as my beloved's lotus-eyes.

28. "Here she is, the tender arch of Cupid's flowery bow, with a waist worth holding in the grasp of the hand, who, in order to stupefy us, casts a shower of arrowlike glances let loose from the beautiful corners of her eyes.

29. "Her lotus-eyes are like her lotus-eyes ‡, rolling and possessing rich lashes, surpassing the moon by the whiteness of the lustre of their corners, and having pupils, pure, blue and radiant § like two rolling balls of sapphire.

30. "The gazelle, if she had her face provided even with the lotus-bud on Damayantī's ear, (the lotus bud) that is vanquished by the lustre of her eyes, would attain her supreme luck; but what would she then do with her own eyes ? ¶

31. "Methodically stripping the (outer) sheaths from the (inner) sheaths of the plantain, and the petals from the blue lotus, in a ripping of as many as five or six layers, the creator made, with the marrow extracted therefrom, the beauty of her eyes.

32. "Have the creator's efforts to make her eyes extracted this essence composed of a surge of nectar from the eyes of the Cakora bird and the eyes of the gazelle as well as blue lotus blossoms, "by employing the twinkling of the eyes and the closing of the petals as an instrument (of pressing)"**?

33. "Did the gazelles ever borrow from her the beauty of her eyes that she has by force realised it from the timid animals manifold and entire ?

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* The moon, when it became the spotless face of Damayantī, had of course to give up its black mark.

† The eyebrows are likened to two playful children. ".........in which was a childlike nature" etc may be rendered also as "......in which was a hairy growth suitable for" etc. See Voc. under बालभाव.

‡ i.e. not admitting of comparison with other objects.

§ See Voc. under तार.

¶ The idea is, the eyes of the gazelle are inferior even to Damayantī's lotus earrings which are, besides, overshadowed by the lustre of her eyes. But the animal would be glad even to have these decorative lotus buds as its eyes, making thereby its own eyes useless.

** lit: 'with the instrument of closing'. See Notes.

34. "Would not her unsteady eyes, stepping far, meet with each other, if the fear of falling into the earholes did not create an obstacle to their going ? †

35. "At the advent of the winter, I ween, the lily of the field died to gain a happier existence; for its flowers became Damayantī's eyes, and its buds the Cakora bird's eyes.

36. "Her nose is a quiver made of Tila flowers holding two of Cupid's (flowery) arrows, inferable from the richness of the fragrance of her breath, (of Cupid) who has darted the (other) three arrows at the three worlds each. ()

37. "The outline of her lower lip emerging along with the moon of her face calls itself the twilight of childhood and youth, resembling as it does the Bandhūka flower by the beauty of its crimson hue. ‡

38. "This lower lip on her moon-like face is the fit image of a Bimba fruit of some nectarine soil *, but the beauty of the Bimba fruit is possible in any treebearing place, that of the lower lip (only) in a treeless one. ¶

39. "I know, it is her lower lip that is the Bimba fruit owing to its deep scarlet hue, while the inferiority § of the Bimba fruit to it is evident; people were mistaken regarding their names, being unable to understand the difference between the two.

40. "The two sides of her lower lip close to the centre look somewhat swollen: am I not perhaps myself guilty of having bitten it with my teeth in my dalliance with her in dreams ?

41. " 'How many branches of learning with their subvarieties do dance on Damayantī's lower lip ?'——thus being curious, the creator, free from his toils, seems to have reckoned them (by marking the lip)

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† i.e. she had long eyes reaching as far as the ears.

() It will be remembered that Cupid has five arrows.

‡ The red lip with the fair face is compared to the evening twilight, bright with the glow of sunset, with the moon rising above. As the twilight indicates the junction of day and night, so the red lips indicate that she is on the border line of childhood and youth.

* Or, "This lower lip on the moon of her face is a fit image of the orb of the moon." See Voc. under सुधाभूबिम्ब.

¶ i.e. in a city. The idea is, the beauty of the Bimba fruit is wild and coarse, that of her lip urban and refined.

§ अधरत्व "inferiority" as well as "the character of being an अधर (lower, lip)." The अधर, ruddier than the Bimba fruit, is to be called Bimba, and the Bimba fruit itself is to be called अधर which means in this case "inferior" i. e. to the lip.

with lines. †

42. "Dallying with her today in a dream in the early hours of the morning, I felt her as possessing lips full of sweetness; otherwise how could I (now) believe her to have such infinitely charming lips ?.

43. "If she were pleased to give the moon even a thousandth part of her smile ¶, that deity would make the existence of the lunar rays crowned with success, by worshipping it (with them) as with a circular waving of lights. ††

44 "The slightly elongated drops of lustre, thicker than the rays of the moon, emitted by her face excelling the moon, are acting as two rows of teeth, the drops oozing first becoming second. ‡

45. "Here she shines—the morning twilight of the night of swoon caused by my sorrows of separation——she, who is the cause of Indra's passion reaching its climax, and is attended by those teeth, (as the morning twilight which causes the crimson hue of the east is worshipped by Brāhmaṇas)

46. "These four frontal teeth of hers I know to be pearls in the line of her teeth; for bright with the polish of the colour of betel and the like, they possess the beauty of learned Brāhmaṇas (free from worldly bondage, possessing luminous minds, and pure owing to the effacement of worldly cares. passion and the like).

47. "The creator, having made all the limbs of Damayantī that is softer even than the cup of the Śirìsha flower, and having (thus) attained a perfection in the creation of tender objects, put the final seal of softness in her voice.

48. "Or perhaps does not the cuckoo bird living on alms from trees learn from her moon-like face * a certain mystic philosophy propounding the oneness of Cupid † (just as a Brāhmaṇa living on alms learns from a noble Brāhmaṇa the monistic philosophy of the Upanishads) ?

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† The lines on her lower lip are fancied as indicating the number of sciences with which she was acquainted.

¶ i.e. her smile was purer than even moonlight.

†† In the case of the reading निमित्य :'by casting it' (i. e. the smile) among the lunar rays. See Notes.

‡ i.e. the smaller drops oozing first have formed the second row i. e. have become the lower teeth; those oozing later are slightly elongated, and have become the upper teeth. The white teeth are fancied as drops distilled from the lustre of the face. See also Notes.

* "Mouth" would be more appropriate. In Sanskrit the same word is used for both.

† i.e. the amorous song of the cuckoo is an imitation of her voice.

49. "Has Sarasvatī, the goddess of learning, seeing that Lakshmī has her home in the lap of a lotus, betaken herself to Damayantī's moon-like mouth that surpasses the lotus in beauty with the object of excelling Lakshmī who is her cowife owing to both being attached to Vishṇu ? ()

50. "As the clever Sarasvatī living in Damayantī's throat plays on her lyre, the sound of the lyre, becoming the voice of the gazelle-eyed girl, in the latter's mouth, acquires the taste of nectar in the hearer's ears.

51. "Did the creator, on finishing her beauty, look at her, raising up her face ? For there appears on her chin, slightly depressed (in the middle), something like an impression of a finger caused by a grasp ?

52. "The moon, happy by becoming my beloved's face, thrives owing to the fear of Rāhu ‡ being at an end, and the newborn circle of its rays assumed yonder grace of her Bimba-like lip. §

53. "Should not her robust face have a glory, having surpassed the moon that is the face of the full-moon night *, (the face) whose third part—the brow—is verily the half moon, bearing the-eyebrows as the lunar spot ?

54. "The creator made her lotus-face an emperor amid the entire race of lilies; hence it is that two lotus-kings named "eyes" wait upon it.

55. "When the moon afraid of the sun in the day and the day-lotus afraid of the moon at night deposit their beauty on her face, they are then without their beauty; but by virtue of the beauty of the one or the other, when is her face not lovely ? †

56 "It is the reflection of the beauty of her face that the lotus and the moon put on from time to time, by asking it of the paternal water and the friendly mirror, as an ornament obtained by begging.

57. "Verily during water sports, the lilies, manifesting their emotion to their lord—the sun, beg, stretching forth their lotus-hands, the beauty of Damayantī's face, with their bee-eyes perceived. ‡‡

() See Notes.

‡ Because it is no longer in the sky, having become Damayantī's face.

§ i.e. its newborn rays became her Bimbafruit-like lower lip.

* i.e. the full moon.

† i.e. in the daytime, when the moon is absent, her face has the beauty of the moon, and, at night, when the day-lotus is no longer in bloom, it has the beauty of the lotus.

‡‡ The bees flying about are fancied as the eyes of the lotus plants, while the fullblown flowers floating on the surface of the water are fancied as their hands.

58. "Verily her face, red with saffron as with anger, having vanquished the moon, its eternal rival, must have forcibly tied it up, the rope being (still) attached to it in the shape of its halo. §

59. "Did the creator, destroying hundreds of lunar discs on the Amāvāsyā nights, month after month, install this moon—the face of Damayantī, unique and endowed with an imperishable beauty ? *

60. "Here doth dwell Cupid on her face, taking with him Rati ('his wife' as well as 'pleasure'), accompanied by an affectionate friend—the spring in the shape of her honeyed lip, provided with his emblem—the dolphin in the shape of the ornamental designs painted on her cheek, and desirous of conquering the worlds with her eyebrows acting as his bow. ¶

61. "Are her ears two ceremonial cakes—such is Brahmā's skill—to be offered to Cupid and his consort, the water and flowers accompanying a gift being offered in the guise of her lotus-eyes adorned with her tears of separation ? ‡

62. "The channel-like line on her earrings that runs in the direction of her earholes is the path, by which the extremely crooked nectar-flow of the essence of the scriptures entered her ears.

63. "Is it a new kind of numeral denoting the number nine with its deep-set outline carved within her ears, (indicating) that her ears, dividing the eighteen branches of learning, held one half each ? †

64. "Methinks, with those two inflexible nooses in the shape of her creeper-like ears, Cupid conquered the single-noosed Varuṇa, without putting forth any great efforts §§.

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§ The halo of the moon is fancied as a rope with which Damayantī's face tied the moon round as a punishment, after it had beaten it in a contest of beauty.

* The creator is represented as an artist who destroys many preliminary sketches before producing the final specimen.

¶ Damayantī's charming face is fancied as the seat of Cupid; the designs painted on the cheeks form, as it were, the dolphin which serves as his emblem; the sweet lip is his friend, the spring, and the eyebrows his bow.

‡ The ears are the ceremonial cakes, the lotus-like eyes are the flowers, and her tears the water—thus combining all the characteristics of a religious gift. Here the gift is made by the creator to Cupid to serve as one more weapon in his armoury.

† The refernce is to the deep-set infolding of the outer ear resembling the Nāgari nine. The idea of "hearing" different sciences from the guru is continued.

§§ Varuṇa who was one of Damayantī's lovers had but one noose in his hand.

65. "Being the image of a four-armed father †, Cupid, too, has rightly become four-armed; are her broad creeper-like ears, strips of bambooskin as it were, the two strings of his two bows in the shape of her eyebrows ? ‡

66. "Wonderful is her neck: it is beautiful with the nape and adorned with a necklace of pearls; it doth assume a shape worth embracing, and by it the entire upper portion of the body doth acquire a charm §.

67. "On her neck did the creator create poetry, song, courteous speech and truth, and under the pretext of putting three lines on it, he apportioned boundaries for them to live ¶.

68 "Let my beloved's arms conquer the stalk of the lotus—nothing surprising in it; in a duel ‖ victory must there be; but highly amazing it is that the heart of the lotus-stalk broken (in defeat) is seen to be "without any pain" ††.

69. "Did she, whose navel is beautiful with its whirl, conquer the lotus-stalk with her tender arms ? Is it not for that reason lying helpless *, immersed in dense clay, its humiliation in a tangible form ?

70. "In the guise of the five fingers with their rosy nails, Cupid's five arrows with unique tips of gold and polished joints are to be seen in the dear one's hand—a lotus-made quiver dyed with cinnabar ‡.

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† Cupid's father, Vishṇu, has four arms.

‡ Cupid is represented here as having four arms and consequently two bows. Damayantī's eyebrows are the two bows, and the creeper-like ears the two bowstrings.

§ By a clever choice of words the poet makes this verse sound strange in the ears of the hearer: "Her neck is something strange, being adorned with a माणवक (boy), though it is beautiful with an अवटु (one who is not a boy); it looks beautiful (सुरूपताभाक्), possessing a whole ऊर्ध्वक drum, though it is assuming the form of an आलिङ्ग्य drum". The apparent contradiction is to be removed by taking these words in a more appropriate sense. See Vocabulary and Notes.

¶ The presence of three lines on the neck is regarded as a sign of luck. cf. 6. 59. Three lines would make four places.

‖ i e. in a contest of beauty victory must come to one of the two.

†† निर्व्यथन which means also a hole. The plain meaning is: when broken, it is seen to have holes inside.

* निःसूत्र meaning also "without any fibres" i.e. extremely young and fragile. The lotusstalk surpassed by Damayantī's arms in beauty is fancied as lying despondent on a mass of clay.

‡ The fingers are compared to Cupid's arrows, the hand to his quiver, and the nails to the tips of the arrows; both the fingers and arrows have smooth joints.

71. "Verily the leaf that had the eagerness of a desire to vie with her hands did play the fool *; why should it not, again boasting of a likeness to her lower lip, prove an arrant fool † ?

72. "'The creation of lotus blossoms by me is my sketching practice for the creation of thy hand'— did the creator thus say to the deer-eyed damsel by creating the lotus blossoms depicted on her hands ? ‡

73. 'Are these creeper-like arms lotus-stalks visible on both sides of this my "joy-giving" river Narmadā § ? Are these breasts two isles that emerged, when in her the waters of childhood dried up with Cupid's heat ¶ ?

74. "The palm-fruit would be able to imitate her breasts, happy in their ascent, if it did not (at times) fall to the ground; not, however, by (simply) keeping to the high tree; for the breasts of the slender-limbed girl are high by themselves *.

75. "The pot is cited as an illustration in philosophical works, being celebrated for its rivalry with her breasts; and, it is on account of this art (of pot-making) that the potter became famous †, though he makes jars and other things as well.

76. "The rosy splendour of a ruby necklace is emerging on Damayantī's bosom, the middle of which is (already) foamy white with pearls, pellucid to a degree, looking like drops of water and located in a pearl-string.

77. "Here rises in her the orb of the moon as her face, without hesitation making the lotus shrink ‡; but strange ! still that couple of

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* बाल, which means also "young", so that it is implied that "the leaf became young" in order to be like her hands.

† प्रवाल "extremely foolish" means also "a new leaf" and "very young". The leaf putting forth young and yet younger shoots to vie with her hands and lips manifests its foolishness in proportion.

‡ The presence of lotus marks on the hands is regarded as a sign of luck. The idea is that the creator was putting these marks on her hands by way of acquiring practice, in order to make the hands in the long run as beautiful as lotus blossoms.

§ i. e. Damayantī, who is fancied as the river Narmadā (lit: joygiving).

¶ i. e. youth.

* i. e. without any outside help.

† i. e. known as potter. Lit: and. the potter, the maker of jars and the like, became famous on account of this art.

‡ i.e. her face eclipses the lotus in beauty, just as the moon causes its petals to shrink up.

Cakravāka birds in the shape of her breasts is not undergoing separation in the least *.

78. "These breasts have taken away the beauty of the temples of the elephant, but the latter have not been able to take away that of the former; for the temples of the elephant are concealing their pearls in fear, while the breasts have their pearl ornaments open to view †.

79. "No insane Bilva fruit would be deemed worth even a 'cowry', if it compared itself to her breasts, longed for by that Indra who holds the thunderbolt at the tip of his hand ‡.

80. "The traces left by the minds of the entire race of young men, as they slipped into the cavity of her breasts, slippery with sandal-paste, are flashing in the shape of the streams of rays emitted by the gems in her pearlstring §.

81. "On Damayantī's body, it is a curious phenomenon of the kingdom of Cupid that, in spite of the allround strength (of that kingdom), the slender belly is not attacked by its fatty folds, though it stays among them ¶.

82." If the creator, by making her waist slender, did not lay by some beautiful portion, how could he now in her youth create her breasts. the frame of her body being without any resemblance to anything else ?

83. "Round her waist, the creator put a blue thread in the shape of a row of hairs, as if thinking, one day lucky like Pārvatī, she, too,

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* The Cakravāka couple, to which the breasts are compared, is said to separate from each other, when the moon rises in the evening. Here, the face being the moon, the Cakravāka breasts ought to separate ; but there being no intervening space between the fat breasts, they remain joined together.

† The breasts are represented as the victors, and the temples as the vanquished in a contest of beauty. The victors are showing off their spoils, the vanquished are timidly guarding what they have. Ref to the pearls supposed to be inside an elephant's head.

‡ Or "who holds a hundred crores (of valuable things)", the breasts being represented as even more valuable than these.

§ It is fancied that the minds of young men slipped into the intervening space between her breasts, as they were brooding over her beauty. while the jets of lustre emitted by the gems in the pearlstring across her bosom, wet with sandal paste, are fancied as the traces of slipping left by these minds.

¶ The fatty rolls of skin on the upper belly, called Vali, meaning (by sound) also 'powerful' (वलिभ्यः), might be expected to attack their weak neighbour— the slender belly ; but it remained free from all such attack, hence the wonder. The idea is, her waist was slender in spite of the fatty rolls projecting over it. See 10. 127.

would through her husband realise the completion of her half-complete self *.

84. "Alack, on reaching her deep well-like navel, her pitcher-like breasts and the rope-like line of hairs on the body, my thirst of seeing would cease, if they were not thus covered with her clothing (just as the thirst of a man, on reaching a well with a rope and pitchers, would be satisfied, if the well were not guarded with a number of swords). †

85. "She is perhaps the abode of Cupid, gone mad like an elephant; she has a navel resembling the hole of an uprooted stake to which an elephant is tied; she has rows of downy hairs on her body resembling torn chains slipping off the body, and high breasts similar to an earthwork on which the animal sleeps.

86. "It is strange that Cupid the hero has become a conqueror with the line of downy hair on her waist, the eyebrows on the forehead, and the flowers on her head serving as his bowstring, bow and arrows each, though they are stationary and detached, one from the other.

87. "Verily on this plate of gold that is her back, this is a panegyric in honour of Cupid in letters of silver in the shape of the halos of the Mallikā and Kadamba flowers that are on her hair bound in knots.

88. "Does Cupid, seeing that his father Vishṇu had conquered the world in battle with the 'clearly visible' circular blade Sudarśana, wish to conquer the world with that invisible circular weapon in the form of Damayanti's hips ?

89. "I suspect, this damsel carries about her all the accessory materials required by that maker of pitcherlike breasts, who is in the form of Youth, the line of hairs on the body being the potter's rod, the buttocks being the wheel, the virtues the ropes, and the charm of her beauty the necessary water.

91. "Her eyebrows 'that have a marvellous outline' (चित्रलेखा) stand for the nymph Citralekhā; her nose 'more beautiful than the Tila flower' (तिलोत्तमा) is the nymph Tilottamā ; and, the form of her thighs (like) the stem of the banana-plant (रम्भा) is the nymph

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* The row of downy hairs on the waist is fancied as a thread, with which one day she would be joined to her husband.

† The portion within brackets is implied by means of pun. See Voc under सिचय

Rambhā: that is why, when seen, she alone gives the pleasure of seeing many a nymph. [*]

92. "Does not the banana plant, of its own accord, mark with a special sign its own stem as well as her thighs? For owing to the confusion between the two, it remains cautious by putting leaves on its own stem. [†]

93. "The banana plant would be equal in beauty to her thighs, if by means of austerities, head downward [‡], it could give up its flabby nature, and if it did not possess its excessive chill.

94. "The two stems of the slender damsel's thighs surpassed the elephant's trunk ; so it is proper that the elephant should hide its face—the tip of its trunk, in shame, under the pretext of coiling it round.

95. "I surmise, even the sages are attached to her: for the great sage Bhṛigu [§] resorts to the mountain of her breasts ; the face is pleasant to the sage Nārada [¶]; and, the sage Vyāsa, efficient in the composition of the Mahābhārata, has recourse to her thighs. [§§]

96. "Does the upward gradation of stoutness on her legs know the manner of the growth of trees, and is the scarf draping her limbs with the undulations of its windings expert in the manner in which creepers clasp round trees?

97. "She is the fourteenth among (virtuous dames)—Arundhatī, Cupid's wife (Rati), Lakshmī, Indra's wife (Śacī) and the deities known

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[*] Verse 90 is too obscene to be translated.

[†] The idea is, as people make a confusion between the stem of the banana plant and Damayantī's thighs, owing to their close resemblance to each other, the plant, in order to preserve its identity, covers its stem with leaves as a distinctive feature. For another meaning see Notes.

[‡] The banana stem is stouter in the lower part and leaner in the upper, while a thigh is just the opposite ; so, if the plant wants to be like Damayantī's thighs, it must reverse the position of its upper and lower portions, by standing head downward by way of austerities, as do certain fanatics engaged in religious penance.

[§] भृगु means also a cliff or a precipice; here, the precipice of the mountain of her breasts.

[¶] Means also: "The mouth is pleasing with its various teeth".

[§§] व्यास means width or breadth; the sentence really means: 'a wideness suitable for the performance of a brilliant dalliance attends her thighs." See Notes.

as the nine Ambikās * ; so the supernatural power of becoming invisible attained by her ankles is but proper in her. †

98. "We know, the tree's young leaf got its name 'pallava', because it has the character of a mere fraction (lava), owing to its smallness in comparison with her feet (pad), great in their beauty. ‡

99. "As in her pride of beauty she (once) put her lotus-feet on the heads of the women of the world, her feet, owing to the colour of the dense vermilion dust on their heads, became ruddier than the young sprouts of leaves.

100. "The goddess of beauty, red with anger, asked the creator to put her in the position of Damayantī who surpasses her in all possible virtues ; but the creator certainly deceived her ; for she (now) shines forth, (merely) attached to her deep red feet §.

101. "I know not who that king is, with whose bent head the slender maid's feet, kings of lotus blossoms as it were, possessing refined heels and surpassing in gait the king of elephants ¶, are going to have themselves served, (as if they were two kings who have defeated in an expedition owners of elephants ‡‡, and are secure in their rear). §

102. "The creator §§, getting angry at the pride of being unique on the part of her single ear, eye, lip, arm, hand, foot and the like, each of

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* See Voc. under अम्बिका.

† Damayantī, being the fourteenth among virtuous women, is fancied as the fourteenth night of the dark fortnight preferred by persons engaged in magical rites for the attainment of supernatural powers. Here, the ankles have acquired the power of invisibility i. e. they are smooth, not protuberant.

‡ पल्लव is here derived as पद्+लव.

§ The goddess of beauty asked for "pada" meaning "position"—one supplanting that of her rival Damayantī ; but the creator gave her 'pada' meaning "foot", so that she is to be seen now on Damayantī's rosy feet.

¶ i. e. Airāvata.

‡‡ i. e. warriors on elephants.

§§ The idea is that of an offending lover falling at the feet of his mistress. Damayantī's feet are compared to two victorious kings, while her future husband, naturally a king, seeking reconciliation after an amorous quarrel and falling at her feet, is compared to a defeated prince with his head bent before his victors. The portion within brackets is derived by means of puns.

§ i. e. while he was making Damayantī.

which was surpassing all objects similar to it, made on the very same body a companion limb to each. *

103. "The creator's begging of the beauty of these five limbs of hers—the face, the feet and the hands, being desirous of creating again the lotus-beds desroyed by snow, is now like the begging of those mendicants who restrict themselves to five householders for their daily alms. †

104. "The creator drew on her feet, in the shape of her fingers, as many lines as there were directions ‡, from which kings oppressed by Cupid would come to take shelter under these lotus-feet of hers.

105. "It is well that the creator joyfully made ten moons which have become the nails of my beloved's feet; otherwise how could the moon have the luck of enjoying the beauty of those crimson lotus blossoms disguised as her feet ? §

106. "Why should not the sixty-four arts find an abode in this fair-browed girl, who carries about her four full moons in the shape of her fame, face and the two nails of the thumbs of her feet ? ¶

107. "The creator had already created her as above the world; youth took her even beyond that; and then, Cupid, by training her in all accomplishments, put her beyond the range of words."

108. Thus describing the gazelle-eyed maiden, beginning with her hair and ending with the nails of her feet, the king, whose heart was swimming in an ocean of amazement, and whose joy, by filling up his heart, was overflowing it, made up his mind to make himself visible to Damayantī surrounded by her friends.

109. Epilogue. [Śrīharsha describes his epic as "brother to the composition of गौडोर्वीशकुलप्रशस्ति"]

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* i. e. as a punishment, to wound the pride of each single limb.

† At the advent of the spring, the creator is fancied as recreating the lotus-beds destroyed by the winter, by borrowing the beauty of Damayantī's limbs.

‡ The ten fingers are fancied as indicating the ten directions.

§ The moon cannot ordinarily enjoy the beauty of the day-lotus which closes up in the evening; but, by assuming ten forms in the shape of Damayantī's nails, it can now enjoy the contact of lotus blossoms in the shape of her feet. A nail-mark is in Sanskrit called अर्धचन्द्र "half-moon" which facilitates the description of the nails as so many moons.

¶ The four full moons have each sixteen कलाs (digits), so that there are in all sixty-four कलाs (arts).

CANTO VIII

1. Then all those fair-eyed damsels as well as the daughter of king Bhīma drank in, with their eyes, that youth, whose hairs stood up and eyes cast off the seal of winks in amazement.

2. How long, indeed, could the words of the god * keep him concealed ? A sugarcane sapling, covered with straw, does of itself come into view.

3, Before the ray of Nala's eyes † reached even the corner of the eyes, with Damayantī as its aim, Cupid's arrows sank up to the very ends of the tips in every limb of the fair-browed girl.

4 As Cupid served both Nala and Damayantī at the same time, owing to their equality in valour and fortitude ‡, why did not his (five) arrows, which do not admit of division into equal halves, produce any inequality (in their effect) ?

5. She felt an affection for him, thinking he was Nala, but became indifferent, thinking every moment, "How can he be here ?" Nala's heart, too, went out to her, but was turned back by him, owing to his duty as a messenger.

6. (Among the girls present) one blushed at the sight of Nala ; the heart of another sank in his lustre ; a certain damsel thought him to be Cupid; another resigned herself to Cupid's power.

7. Owing to the heavy burden of their embarrassment, the slender-limbed damsels could not even ask him, 'Who or whence art thou ?' With diverse emotions they rose from their seats, as if with a desire to bid welcome to him.

8. Like as a river, at the advent of the sporting season of the clouds ¶, acquires a tremendous speed in its waters, so did Damayantī, on seeing him, experience a certain vehemence in her raptures of joy.

9. Her eyes, fixed on any limb of his, which they saw before them, would not have moved to any other limb, had not the winking of the eyes given her at long intervals a stream of consciousness, cutting short her view from time to time.

10. She could not discern a limb, though her eyes were fixed on it, owing to the joy caused by some previously seen limb ; and then, when

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* The words of Indra conferring on Nala the power of invisibility.

† See Notes.

‡ i. e valour in the case of Nala and fortitude in the case of Damayantī.

¶ i. e. the rainy season.

she saw some other limb, she could not, turning back, remember the limb erstwhile seen.

11. Her eyes, unsteady by nature, leaving one limb of his, and then stepping on the threshold of the enjoyment of another, long came and went, in their eagerness to have both. ¶

12. The fair-browed maid of Vidarbha *, eagerly drinking in his limbs with her eyes, both those well-seen and those imperfectly seen, and experiencing an equal measure of joy, knew not the difference between the two.

13. The Khanjana birds that were her eyes, totally motionless by falling on the snare that was Nala's hair, fine and thick, could not go away by unloosening the tie.

14. The lotus-bed that was Damayantī's eyes, obtaining the embrace of the lotus blossoms in the shape of the king's face, hands and feet, forsook not long the grasp of its kith and kin.

15. At that time, becoming joy itself, and experiencing also a certain inexpressible and ever-increasing delusion, she enjoyed a delicious pleasure that had two different tastes, owing to the presence in it of the joys of both the state of final liberation and that of worldly life. †

16. Perhaps the creator did not make Indra act as his own messenger to her, disguised as Nala, that she might not be tainted by the sin of being attached to a messenger assuming the beautiful form of Nala. ‡

17. Is there even a sage whose mind is sure in the matter of virtue, prone as it is to sin as well ? But God, taking pity, checks His devotee's mind, when it thinks of sin.

18. Just as she, maddened by Cupid, could not keep silence, though extremely modest, when she had the illusion of seeing Nala before her, so (now), even in the presence of the real Nala, she could not refrain from speech: in those who are entranced is there any power to distinguish the true from the false ?

19. Then with her effort to conceal her emotion proving futile, she herself addressed him in a weak and faltering voice, bending her moon-like face, while her friends maintained silence in fear.

¶ i. e. she moved her eyes to and fro to look at both the limbs.

* Damayantī.

† The state of pure joy is the state of final emancipation, while the delusion produced by objects of pleasure is the characteristic of worldly life.

‡ In this case, of course, Damayantī would unwittingly be faithless to Nala; so the creator made Nala himself the messenger.

20. "He who knows social usage should furnish washing water to guests even by bowing with the lustre of the gems on his crown; the prescribed satisfaction of a guest with the Madhuparka offering should be brought about even by a mellifluous current of courteous words. ¶

21. "One's own self should be made as grass by means of courteous manners; one's own seat should be given up for the guest; water for washing should be furnished by means of one's tears of joy, and questions asked with honeyed words.

22. "Offence is possible even on account of the delay in bringing water for offering at the feet; so one's very sincerity should meanwhile be made one's store (of hospitality), by folding one's hands (before the guest).

23. "Leaving my seat, long ago did I offer it to thee; even if thou hast the desire to go anywhere else, shouldst thou not adorn it for a moment, though unworthy of thee?

24 "Lo, tell me up to what distance thy cruel mind wishes to subject to toil these feet of thine, that have put an end to the pride of softness which the cup of the Śirīsha flower had.

25. "What country hast thou today (by thy departure) reduced to the condition of a forest forsaken by the spring? May I not even hear the name that is blessed by being a symbol of thee?

26. "Hast thou not crossed the ocean itself by this thy entry into this closely guarded place? But I cannot even now ascertain the object of this daring act.

27. "I consider the religious merit of my eyes the cause of the fact that, at the moment of thy entry here, thou wert not noticed by the warrior sentinels, and that thou, who hast surpassed by thy form the flower-bowed Cupid, art being drunk in by those very eyes.

28. "As thy figure is something indescribable, as thou hast some power making the sentinels blind, as thou art pleasing by a lustre surpassing that of yellow orpiment thou art some one related to the gods.

¶ The clear lustre of the gems on her crown is to take the place of water, and sweet words that of the Madhuparka offering consisting of curds, butter, sugar and honey, as water and the rest are not at hand in Damayantī's antechamber.

29. "Thou art not Cupid, because he has no corporeal form, nor art thou one of the Aśvins*, because neither of them is without the other. Or, what is the use of any other distinctive marks ? Thy very beauty is a distinctive feature marking thy superiority to them.

30. "Thou who hast made the world content by the vision of thee! what dynasty is that which produced thy nectar-rayed self, and is now rightly going forward to rival the ocean† ?"

31. Owing to the eyes of the sentinels being thus baffled, the girl, thinking him to be some god, beautiful like Nala, really praised once more the beauty of her beloved, present in him, under the pretext of courteous words of hospitality.

32. "If one is silent about a thing which is astonishing by its merit, it means the futility of the existence of one's faculty of speech—a fact which is like an unbearable thorn; on the other hand, if one speaks too little, there is the charge of wickedness: so let one rather be liable to be mistaken for a professional panegyrist.

33. "Cupid, I ween, found in thee a second birth by dint of his religious merit; for he made a sacrificial oblation of his body in the pit of the fire that emerged from Śiva's terrible eye.

34. "Thou hast (by thy beauty) made Purūravas bow his head in shame—Purūravas who surpassed the Kailāsa mountain by the fame of his lustre; thou hast made the Aśvins shed tears by taking away their splendour by force; thou hast made Cupid renounce his pride of beauty.

35. "I know the white rows of swans are but the moving grains of the fame‡ of thy beauty, which flying and falling, as is proper, float in all directions on the waters of rivers and pools.

36. "Truly Cupid hath not acquired even the beauty present on the great toe of thy foot; indeed, the half moon, the emblem of Cupid's conqueror Śiva, is there in the shape of a toe nail.§

37. "Every month different, does the moon, by emaciating its full-sized body by means of austerities, and becoming invisible on Amāvāsyā nights, merge itself in thy face ?

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* The Indian Dioscuri. cf. 4. 5.

† The ocean produced the nectar-rayed moon, when it was churned by the gods.

‡ Fame in Sanskrit poetry is always white.

§ The half-moon being the emblem of his destroyer Śiva, Cupid was afraid of it and anything that resembled it; so he kept away from the nail which resembled the half moon in shape and could not take any part

38. "Did the Creator, after making thy eyes, variegated with many a colour, give to the eyes of the black antelope a finger-thrust in the shape of the deep-cut line of the slit visible near its eyes ?¶

39. "Cupid is called mugdha ('beautiful', also 'foolish'), because of his foolishness, not because of his beautiful form; for, having given his bow (to the Creator) for the making of thy eyebrows, he became conquerable by thee at any moment, with this beauty of thine, by a mere wrinkling of them.*

40. "On this moon–thy face–are visible the two eyes of the antelope, the presence of which is inferred because thy face is the moon, while its tail with a flashing bunch of hair is visible in the guise of thy flowing locks.†

41. "Let the old tradition that Cupid is invisible, because destroyed by Śiva, be set aside; forsooth, a new tradition rises that he is so, because the beauty that is in thy body did not enter into possession of him‡.

42. "The great god Śiva installed the Moon, though a child, on his head as well as in sovereignty over sacrificers§, because in a world, the quintessence of whose beauty was taken away by thee, the Moon sought its living by gleaning ears of corn and grains left behind.¶¶

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of its beauty.

¶ The idea is, the Creator, while making Nala's eyes, saw near him the antelope which wanted its own eyes to be like those of Nala; but the god punished the animal for its audacity with a finger-thrust, which caused below its eyes a rent resembling the half moon. Literally: the Creator gave a "half-moon stroke" in the shape of the channel-like line etc. cf. 6. 25.

* Beautiful eyebrows are usually compared to Cupid's flowery bow. Here, Cupid lent his bow to the Creator for the making of Nala's eyebrows, but Nala with his beauty so heightened is now in a position to surpass Cupid by a mere "wrinkling" of those very eyebrows i.e. by a mere frown.

† As Nala's face is nothing but the moon, the presence on it of the deer believed to be in the moon is to be inferred. The animal itself is not visible, but its eyes and bushy tail are visible in the form of Nala's eyes and hair. cf. 2. 83.

‡ i. e. he hides himself for shame.

§ The moon is called द्विजराज "the king of the Brāhmaṇas."

¶¶ To earn one's livelihood by gleaning the grains left behind by reapers was considered a religious merit. Here, the Moon gleaned the grains of beauty left behind by Nala, and on account of the virtue resulting therefrom Śiva gave it a place on his own head and made it the king of the Brāhmaṇas.

43. "I know the Creator, having made the world destitute of all talk of beauty since the burning of Cupid, has after an age taken pity on it again, creating thy limbs.

44. "If thou art a human being, the earth has attained the end of its existence; if thou art some one of the gods, the heaven reigns supreme; if some family of serpents is adorned by thee, the serpent world, though lying below, is above all the worlds.

45. "When my mind ponders on thee, it does not any longer entertain that great absurdity (that the ocean was drunk up as it is by the sage Agastya like a palmful of water); for the ocean easily proved equal in measure to the hollow of his palm, having its distinctive features, depth and magnitude, taken away by thee.

46. "I know, in this ocean of the world Nala exists as thy reflection; indeed, apart from an object and its reflection, the Creator hath never been seen to create two things completely alike.

47. "Lo, who in the mundane sphere has accomplished such glorious good deeds that even thy feet, moving towards him, are creating a wreath of lotus blossoms on the dust of the road?*

48. "I know not what my mind, resorting to the swing of doubt, is saying to me; thou art perhaps going to be a guest in the house of some blessed personage: or, what is the use of a false surmise?

49. "My eyes, drinking in the texture of thy beauty, have already attained the end of their existence; may not my ears, too, welcome nectar into them provided thou dost them a favour with thy speech?"

50. In this way did the five flowery arrows of Cupid, emitting a flow of honey, and discharged from that bow of Bandhūka flowers—the lips of Damayantī—enter his mind through his ears in the guise of her speech.

51. Drinking in the beloved words of his beloved, in nectar did he sink up to his neck. Is not the sweetness of praise, that sounds sweet even in the mouth of an enemy, immeasurable in the mouth of one that is dear?

52. Then just as the sun, accepting the offerings of worship brought by the people, occupies the mountain of the east, so Nala, accepting the hospitality offered by his beloved, occupied a seat.

53. His strength of mind and Cupid wrestled together, taking Damayantī herself as the arena where the eyebrows serving as Cupid's

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* The presence of lotus-marks on the soles of the feet is a sign of luck It is here hyperbolically stated that the visitor, being endowed with these marks, has left impressions of them on his footprints.

bow, rent in the middle, proclaimed their victory and defeat.†

54. Then Nala, though treated to the lyre-notes of her speech, spoke, ignoring Cupid's command by his strength of mind. Never can Cupid defile the mind of the good, purified as it is by conscience in a hundred showers.

55. "Know me to be a guest of thine, come from the council of the lords of the quarters, bearing the message of the gods like my life, with an esteem inwardly deep.

56 "Wait, honour is fulfilled. Be seated, why hast thou left thy seat ? That mission of mine, which has to be made to succced, would be abundant hospitality indeed

57. "Blessed maiden, art thou well ? Is thy mind at rest ? Useless to delay. Thou with eyes stretched as far as the marge of the ears ! hear thou my words.

58. "Since thy childhood the multitude of thy virtues hath charmed the lords of the various directions—Indra, Varuṇa, Agni and Yama.

59. Their mind, of which the wealth of moral strength has been plundered by Cupid, who is also entirely stealing their lustre,* suffers by long brooding over thee, who art under the dual sovereignty of childhood and youth.

60. Now, in their heart, it is solely the hope of getting thee that is flashing without cessation, while their wives—the various directions, the east and the others, flash not by assuming noble forms as before.

61. "Slender maid, simultaneously with this thy youth, Indra's abiding love for thee reached its climax; and, at the same time, the tough string of Cupid's bow mounted the other end of the bow §

62. "When the sun rises in the east, Indra, owing to thy absence from him, taking it for the moon, because of its heat and similar shape, fixes on the sun, through the fault of others, the multitude of his

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† The eyebrows are as usual fancied as the bow of Cupid. But here the clearcut eyebrows detached from each other are compared to the two pieces of a bow broken in the middle. Cupid was fighting with Nala, using these eyebrows of Damayantī as his bow, and the fact of its being broken in twain indicated his defeat by Nala whose weapon was his strength of mind i. e. Nala resisted Damayantī's charms for the sake of his duty as a messenger.

* i. e. by making them pine with love.

§ i.e. during Damayantī's childhood Cupid's bow was lying idle with its string attached only to one end, but at the advent of her youth he tied the string to the other end also, ready to use the bow.

eyes, red with wrath.*

63. "The thousand-eyed Indra being angry with him today, I know not what will happen to Cupid, who hath not yet been able to conceal even the effect of what Śiva, who had but three eyes, did in his anger.†

64. "Owing to the displeasure caused by the mere voice of the cuckoo, the mighty Indra delights not even in the Nandana, the garden of pleasure; he does not now practise even the worship of the trident-bearing Śiva on account of the offence of the child moon residing on Śiva's head.‡

65. "The flowery arrows of Cupid, making in the eyes of Indra all directions dark with their pollen, make the beak of the bird that sings 'kuhū' speak the truth even on a full moon night.§

66. "Lo, what would not Indra do with his thunder to make him a relic of the past—the Cupid that torments him with arrows of flowers, were not his lack of corporeal form—Śiva's favour to him¶—an invulnerable armour for him?

67. "The trees of the gods, which remove the poverty of others, have themselves become destitute of leaves, cut off for preparing beds, one after another, for Indra pining on account of thy absence from him.

68. "Indra's ears have turned deaf with the twangs caused by the stir of the string of Cupid's bow; how will he hear his preceptor's words, capable of awakening one from the sleep of stupor produced by Cupid?

69. "Spring after spring, the lilies on the river of heaven,

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* Indra being a VIRAHIN finds the exciting light of the moon as hot as the rays of the sun. Hence, distracted with love, he takes the sun for the moon, and with his thousand eyes casts angry looks at the sun, though it is the moon that oppresses him.

† The effect of being burnt by Śiva was that Cupid lost his body and was reduced to an ethereal form.

‡ The moon decorates the head of Śiva, and its offence has already been referred to in verse 62.

§ The idea is, Indra, distracted with love, sees only darkness in every direction even on a full-moon night, so that to him a full moon night is as dark as an Amāvāsyā night. So, when the cuckoo sings 'Kuhū,' 'Kuhū' on the moonlit night, it speaks the truth; for Kuhū means also the night of Amāvāsyā, and what is a full moon night to others is Amāvāsyā to Indra. As in 1. 100, there is a pun on the word Kuhū.

¶ See under Verse 63.

continually tortured—stalks and all—for the solace of his heat, caused by Cupid, might well have a liking for the winter.†

70. "Damayantī, this thirst of Indra ranks among those things in the world which have to be counted first; for the ocean of his eyes is suffering from an eagerness to have only a glance from thee.

71. "Damayantī, Agni, one of the lords of the quarters, the refulgent incarnation of the eight-formed Śiva; (Agni) whom sacrificers do worship daily, has also been commanded by Cupid to be thy slave.

72. "Verily the Cupid that is in thee, by heating the god of fire, has made him so pliable that having himself had a taste of what it is to be heated, he would not heat others again.

73. "Cupid, who was aforetime burnt by the god of fire with his abode in Śiva's eye‡, is not now a debtor in the matter of paying back the debt of hostility, burning as he does the god of fire, taking up his abode in thy eyes§.

74. "It seems as if the lovelorn Agni, angry with one Soma (the moon), gulps another Soma (the juice of the plant of that name), offered as an oblation in sacrifices: who can, indeed, bear with a fellow, with whom is associated the name of a powerful enemy, be it only the name?¶

75. "Youthful maid, unceasingly tortured on account of thee by the flowery arrows of Cupid, he is, methinks, afraid even of the flowers offered by his worshippers.

76. "The fresh sprout of a leaf, variegated with a spray of moss, placed by him on his heart*, burnt by Cupid, shone like a line of flame of Cupid's fire, dark with smoke§§.

77. "The mighty Yama also, whose father is the sun, the friend of the lotus, and whose wife is the quarter redolent with sandal‡‡, hath sacrificed for thy sake his patience in the fire of Cupid's might.

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† In the winter only the flowers wither, the stalks remain; but in the spring, when the plants are in bloom, they are uprooted, flowers and stalks, to be applied to Indra's feverish body.

‡ Cupid, as is wellknown, was burnt by a flame issuing from the third eye of Śiva.

§ i. e. with Damayantī's charming eyes as his weapon.

¶ Agni being a स्वरद्विन्, the real offender is the moon; but he is fancied as drinking up the juice of the Soma plant in sacrifices as a punishment for its bearing the same name as Agni's enemy, the moon.

* i. e. as a sedative.

§§ The ruddy, new leaf is compared to a flame, the green spray of moss to smoke.

‡‡ The South.

78. "Him, burning in the fire of Cupid, the mountain of Malaya worshipfully serves even with hands that are being burnt, the young leaves of its trees : whoso always fixes his hope on another§ doth not give up serving him even in times of woe†.

79. "Owing to thy absence from him, he has his limbs pale and shaken by a violent fever, as if they were whitened by Cupid's fame and consumed by the might of Cupid's arms.

80. "Slender maid, he who is the lord of the direction that is fond of painting its body with saffron at eve‡, sent his heart to thee at a point of time, starting at which moment a traveller doth never return¶.

81. "The hungry submarine fire doth not heat the oceans so much as their own master, the lord of the waters, is doing now, staying in their midst, ill from Cupid's heat.

82. "The cool lotus stalk, applied by him to his body, rather augments his heat; for it knits together, mischievous, the wreath of the memory of thy tender creeper-like arms*.

83. "Then a piece of lotus stalk, placed by him on his heated bosom, gleamed, as if in a moment bored into a hundred holes by Cupid's arrows buried in his heart‡‡.

84. "In this way, with regard to those gods, the ornaments of the three worlds, continues the wanton tyranny of Cupid, whose frivolity is running riot with the blindness of pride, having found in thee an unfailing weapon.

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§ Also. "he who always adopts (as his abode) the direction belonging to some one." The Malaya mountain lives in the direction owned by Yama i. e. the south.

† The idea is, oppressed with Cupid's heat, Yama lies on beds made of young shoots provided by the trees on the Malaya mountain. The leaves withered by the heat of Yama's feverish body are the hands of the mountain which is represented as a faithful servant serving his master; though in so doing his own hands are being burnt.

‡ i. e. the west presided over by Varuṇa, of whom Nala is now speaking.

¶ There are certain inauspicious dates and occasions which are to be avoided by travellers, if they want to return to their homes. Varuṇa's mind obviously travelled to Damayantī on such an occasion, so it never returned.

* i. e. reminds him of thy arms.

‡‡ As the lotus-stalk as a whole proved oppressive, as described in the preceding verse, Varuṇa tried the expedient of putting on his bosom only a small piece of it as a sedative. Here, the holes visible at the ends, when a lotus-stalk is broken into two pieces, are fancied as being made by Cupid's arrows.

85. "'Tomorrow comes thy Svayamvara'—this report reached the ears of these gods, gladdening their hearts like a stream issuing from the quintessence of a flow of nectar.

86. "Then the gods of the quarters, suffering from the heat of the fire of Cupid's might, started for the earth, simultaneously with the sighs of their wives, sighs heavy with sorrow at the prospect of having a co-wife.

87. "Omitting to take any supply of nectar as provision for the way, happily did they make their journey with their desire alone fixed on thee—the sweet desire putting an end to their hunger and thirst.

88. "For thy sake, plunging their celestial wives in the conflagration of Cupid's arrows, those great gods are now making this earth the object of their grace, by setting their feet upon it.

89. "Having adorned (with their presence) a place near by, the gods have made me acquire the beauty of a moving script to thee, by putting on it letters in the shape of a message.

90. "Each of them, greeting thee with an embrace, prssing himself against thy full breasts, sends this message to thee—'Be for our joy the creeper Viśalyā, for us who are fainting under the darts of Cupid the savage.'

(The message of the gods continued)—

91. 'Tell us, how long shall we, with the mere solace of desire, deceive our eyes§, wishing to drink in thy beauty ?||

92. "Give thy arms the shape of a halo around us who are gods; be pleased to quench our heat with thy limbs, cool with the waves of Cupid's play.

93. "Have pity, art thou about to have us destroyed by the invisible arrows of that Cāṇḍāla—Cupid? Rather would we die, pierced by the pointed arrows of thy glances, sanctified by the emotion of love.

94. "There may be suitors beyond a thousand for thy hand, but our life depends upon the favour of thy feet; if thou thinkest we are feigning, Cupid living in our heart is witness.

95. "Within, these our hearts have ever been occupied by thee; without, let our bosom now be adorned by thee, even as Vishṇu's bosom is by Lakshmī.

96. "If thou take pity on us, do thou adorn heaven; useless is delay; but, if thou like thy own land—the earth, we will give the designation of heaven to the earth itself.

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§ lit: glance.

|| i. e. their eyes want action—actual seeing, not a mere desire to see.

97. "Slender maid, the worship thou daily offerest to us with the lotus 'that grows on water' pleases us not, but let our worship be with thy lotus-feet placed on our head bent with the hope of obtaining thy grace.

98. "Fair-eyed one, what shall we do with the objects of gold offered by thee in thy worship? Ah, verily our hands ask for thy limbs that have put an end to the pride which gold had.

99. "Thou with eyebrows akin to the (flowery) bow of the flower-arrowed Cupid! Like goldsmiths shall we burn that impudent, tawny gold which vies with the fair complexion of thy body.

100. "This our heat of Cupid caused by thee is not allayed even by pools of ambrosia, still less by nymphs 'that inhabit waters'; but it will be quenched by one word uttered by thee—'mine'—acting as a spray of the honey of flowers.

101. "Is sugarcandy only a fragment of thy voice, and sugar but the gravel on its path? Slender-limbed damsel, is not the sugarcane famous in the regions as a marshy grass growing on the sweet flow of the modulations of thy voice?

102. 'What can we give thee? Nectar in the shape of thy lip is already on thy mouth of its own accord, while thy face, by conquering the Moon, will itself come to enjoy the sacrificial portion alloted to him‡.

103. "As we ourselves wish to remain alive by taking shelter under thy lotus feet, will it not be shameful for us to say, 'Beloved, choose thou the gift of deathlessness from us'?

104. "The nectarine elixirs of life are powerless to save us from untimely death at the hands of Cupid; so be pleased to allow us to drink thy more availing lip.

105. "By thy grace, let Cupid rise in our mind, acting as the mind-born giver of joy! He was, indeed, burnt (by Śiva) along with his bow and arrows and his emblem—the fish; but now, slender damsel, with thy eyebrows let him be an archer; with thy pure-white smiles a warrior with victory-giving arrow-tips; and, let the fish, the emblem of his banner, be (now) subordinate in rank to those two ever-fickle

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‡ The two gifts in the possession of the gods are nectar and the share of sacrificial offerings to which each of them is entitled. But Damayanti has nectar on her own person in the shape of her lip, while she can easily acquire a share in the sacrificial offerings, by conquering the moon with her beautiful face and taking away the share alloted to the lunar deity.

Śafara fish, thy eyes.¶

106. "When every night dreams bring thee to us, our glance sinks in thy charms, the ears in the ocean of the nectar of thy song, the skin in the tenderness of thy body—a floral spray, the nose in the fragrance of thy breath, the tongue in the honey of thy lips, and the mind in thy acts: slender-limbed damsel, none of the antelopes that are our organs of sense have skipped over the net represented by thee."

(Nala speaks)—

107. "Choose thou one of these lords of the quarters, using thy own judgment, and crown my mission with success—I am the bearer of a letter that is my own tongue holding the garland of the message of the gods.

108. "Slender-waisted damsel, cheer up Indra; then, with ever-new dalliance, pull out Agni, immersed in love; or take pity on Yama, or if such be not thy will, choose thou Varuṇa."

109. Epilogue. [Śrīharsha describes his epic as "a traveller on a path unseen by the race of poets."]

——:o:——

¶ Cupid is to be reborn, more powerful than before. He is to have now two bows in the shape of Damayantī's eyebrows, an unlimited number of tips for his arrows in the shape of her smiles, and two emblems for his banner in the shape of her eyes.

CANTO IX.

1. Thus did Damayantī listen to the message of the gods, not out of respect for them, but only from a desire to hear Nala's words, while she was anxious to manifest her reluctance, evident from the hints present in the movements of her eyes and eyebrows.

2. The daughter of the king of Vidarbha said thus to Nala, the moon of the earth, as if she had not heard the speech conveying the message of the gods delivered by him.

3. "Ah, I asked thee thy name and family; avoiding these, why hast thou spoken of something else? Owing as thou dost a reply to me herein, is not this thy indebtedness a matter for shame?

4 "Thy speech (Sarasvatī), incomprehensible in some places and lucid in others with regard to my query, desires to rival the river Sarasvatī, visible in some places and faint-streaming in others.

5. "Already have I heard thy words, serving as nectar to my ears, but unrelenting is my longing to hear thy name: thirst for water is never allayed by milk, honey, nor even by something better.

6. "What dynasty holds such a jewel of a hero as thou art—one that removes all gloom? Eager am I to honour it, great because of thee, but scorned by me, thinking it is one like others."

7. When she stopped, having spoken thus, the king highly favoured her again with his words, just as the raincloud favours the Cātaka birds tired of crying at the end of summer§.

8. "Well, my tongue is indifferent to both of them*, neither is very necessary: verbosity and superficiality of meaning are the two poisons of speech, eloquence consists in speech that is concise and weighty.

9. "What series of letters, and in what order, is assigned to me as a symbol—all this is idle talk; the words "you" and "I" are certainly able to give effect to our direct relations.

10. "If my family is not brilliant by nature, where is the propriety in mentioning it? If it is pure, alas! any such talk would be a mockery, coming as I do as a servant of others.

11. "Any eagerness to persist in a matter which I have neglected,

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§ Cf. 5. 127.

* i. e his name and family.

after deliberating thus, looks ill on thy part as well; thy wordy toil is now in place only with regard to giving a reply to the lords of the quarters.

12. "Thou who art still persistent! Or, why do I not with a few words comply with thy wish in the matter? Will not thy persistence be satisfied on hearing that I am a scion of the dynasty of the moon?

13. "Such is the traditional custom among the great that the good do not utter their own names; so I am loth to speak about it: people censure one who deviates from custom."

14. Saying thus, Nala, the destroyer of enemies, became silent, as does an autumnal peacock, the oppressor of serpents; then Damayantī, blushing at each word, uttered these words like the female of a swan that bears on each foot the red hue of its beak.

15. "Though I have heard thee to be the ornament of the dynasty of the moon, my doubt regarding particulars is not removed; great, indeed, is thy skill in deception—silence over certain things and extensive talk about others.

16. "But I, too, must not give a reply to thee, as thou dost not make thy name the nectar of my ears; conversation on my part, too, with a stranger is not compatible with conformity to the custom prevalent among women of birth."

17. Then Nala, without any reply on account of her retort, said to her with a smile, welcoming in his heart her delightful words: "Fair-eyed one, waste not thy words, I say, such as these, surpassing honey in sweetness, on matters alien to thee.

18. "Wilt thou not make fruitful this toil of mine? Wilt thou not favour any one of the lords of the quarters? Thou shouldst thus honour the gods with thy words sanctified by being bathed in the nectar of sentiment.

19. "Wilt thou not send to the gods, in the shape of a message, such words as these, detailed and drenched with a flow of sentiment—words that, delivered by me, will act on the gods consumed by Cupid, as rain does on a forest oppressed by a conflagration?

20. "In proportion as this person* delays here, be it but for a moment, owing to thy disdain, Cupid hastens in anger at this very moment to make the gods his target.

21. "Are not Indra's eyes, intent so long on my path§, made of thunder? But fie on me that I am slow in a matter requiring haste.

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* *i. e. Nala himself.*

§ *i. e. fixed in the direction of his return journey.*

and have not even the quality of a servant of others!"

22. The king having stopped after saying this, the clever maiden said to herself, as she pondered on the lack of politic ability in the gods who were sending him, the Cupid of the earth (in beauty), as a messenger to a woman,

23. "Certainly the king of the waters (Varuṇa) has directed thee to me, and obviously the king of the dead (Yama) has sent thee; certainly it is the god 'that has the winds' (Indra) who has sent thee; and thou hast been employed by the light that has an upturned face (Agni)".*

24. Then with a secret smile, Damayantī, that indescribable ornament of the race of devoted women, had her mouth distinctly inclined to the graceful gestures of a talk with him again.

25. "Useless joking would be insolence; a 'no', 'no' to one like thee would amount to rebuke; not replying would be slighting thee; so I am willing to give thee a reply.

26. "Even out of kindness how did that message of the gods come into being with regard to one whose characteristic is in being mortal¶? Or, in what words do not the great express their pleasure to those who are by nature devoted in all humility to them!

27 "Strange! How can it be proper that Indra who shines in the company of celestial nymphs should on my account have a deep disgrace like that of a lake highly charming with swans, on account of cranes?

28. "Tell me, what is a mortal woman in the presence of divine nymphs, though she, too, may be beautiful where they are not? Do not brass ornaments lend beauty to a poor woman's limbs that are without any ornaments of gold?

29. "Let the gods pour forth words in any way they please; my ears are deaf even to a letter of them: how can a young female antelope conceive even a mere desire, improper as it is, with regard to Airāvata, the lord of elephants?"

30. Then said a girl friend who was told something in the ears by Damayantī, who bent her face just after saying these words, "Listen to what she has told me, bashfully entering my heart, and which (now) goes out through the medium of my mouth.

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* It is also implied that all these gods are curious creatures. 'The king of the waters (जल)' may mean also the 'king of the fools (जड).' The king of the dead is one who is himself dead and has no sense. Marutvān (Indra) "one who has the winds" i. e. वातुल implies that he is mad. while the description of Agni suggests a ghostly phenomenon.

¶ i. e. with regard to a mortal woman like me.

(What Damayantī wispered to her)—

31. "Having long cherished Nala in my heart, I am afraid even to bring such a thought to my mind; for the honour of a chaste woman, delicate like a lotus-fibre, is rent asunder even at the slightest trace of being fickle.

32. "Why do not the gods ask their own all-seeing intelligence if my thoughts ever touched any one else, Nala excepted, even at the command of sleep?

33. "Perhaps the gods caused their sleepless selves to sleep solely to avoid the knowledge that I am another's wife†; otherwise, being themselves the (saving) pilots on the ocean of vice, how could they knowingly touch such a woman even with their thoughts?

34. "It is merely a favour§ that they have taken a fancy even for a mortal being like me; if, however, a favour is to be done, may they be able, being pleased, to give me, by way of alms, him alone‡.

35. "Moreover, hear my unshakable promise: if that king wed me not, myself will I act as an enemy of my life, using fire, hanging or water as an agent.

36. "In danger, when good deeds in no wise save, one ought to do even what is forbidden; when the highway is slippery with rain-water, even the wise go by a wrong way at times.

37. "I, a woman, can never give a satisfactory reply to the eloquent gods; so mayst thou be a commentator, not an adversary, of this series of aphorisms, the words spoken by me."

38. Thus dismissed, after being rebuffed, the messenger¶, though courteous, spoke some lively words like a sweet-voiced cuckoo, enraged by a boy repeatedly mimicking its cooing for fun.

39. "Strange, it is curious those gods themselves have set their hearts on thee, and even thou art averse to them: does anywhere a treasure-trove come to a penniless man, and he rejects it by raising a wall* of speech?

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† Gods being all-seeing do not sleep. Damayantī means that they knew her to be devoted to Nala, but purposely went to sleep to avoid the knowledge of the fact, and so to be able to be her suitors.

§ i. e. only a favour, not love.

‡ i. e. Nala.

¶ i. e. Nala.

* *Lit*: door.

40. "Moonfaced girl, I hold thee in high esteem, neglecting all other women, because Indra loves thee; but thou hast spurned that esteem, turning thy back even at such a good present before thee.

41. "A mortal woman does not want a god! It is something new that I have heard from thee; why is it that this thy evil obstinacy is not altogether removed even by some well wishing teacher ?*

42. "It is by the grace of the gods that a man attains divinity by shaking off his mortal nature: how can one wish to include iron that is treated with specially prepared mercury among objects made of iron ?§

43. "Thou who callest thyself wise—art thou not ashamed of being attached to Nala, leaving aside Indra ? O thou who hast thighs soft as the border of the palm ! I say deliberately, thou art superior even to the camel which neglects the sugarcane, but likes the Śamī.†

44. "Alas, why art thou mistaken about the goodness of a mortal, leaving aside Indra, the leader of all the gods ? It is a useless toil for the current of breath to go through the nostrils, avoiding the mouth.

45. "The wise sacrifice their bodies in the fire of austerities with a view to the attainment of heaven to follow in another life; that very heaven, growing impatient, is pulling thee forcibly by the hand, but foolish one, thou movest not.

46. "If, without Nala, thou art intent on hanging thyself, Indra will take thee away, as thou swingest in the air; for he is known as the lord of all that exists in the sky. Who doth neglect his legitimate share ?

47. "If, bereft of Nala, thou enter the fire, that would be a mighty favour done to the god of fire; for thou wouldst then thyself give him thy body, to him unobtainable even by praying long.

48. "Varuṇa indeed will carry off the palm, if, leaving fire, thou

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* Also, "why is it that this evil caused to thee by some evil planet is not radically removed even by the benign planet Bṛihaspati ?"

§ Special preparations of mercury are supposed to turn iron into gold. The idea is that such transformed iron is no longer iron, but pure gold. So a man made divine by the grace of the gods is absolutely divine and has no longer any mortal element in him. It is implied that Damayantī raised to divinity by the love of the gods is no longer a mortal woman, but a goddess; so her objection that as a mortal woman she cannot marry a god is not valid.

† This is sarcastic. Indra is compared to sugar-cane and Nala to the bitter and thorny Śamī plant. The idea is, Damayantī excels i. e. is even more stupid than the camel. In this case, the epithet करभोरु is to be construed as meaning "greater (i. e. more stupid) than the camel."

enter the waters*; for then he, the lord of the waters, will ever carry his life, known to be thyself, on his bosom on the exterior as well‖.

49. "Clever as thou art, if thou devise other modes of death, owing to these objections, thou wouldst indeed oblige the god of death, thyself coming to his house as a welcome guest.

50. "Or, perhaps it is an affirmative assertion of thine, disguised as a negative; crookedness in speech does certainly befit thee: the mouth of a clever woman is a mine of that Poetic Suggestion, of which this is a flash.§

51. "How long am I to whirl, Damayantī, falling in the eddies of the mellifluous current of thy speech ? Discarding thy shame a little, make it clear who among the great gods is to be favoured by thee.

52. "Is Indra to thy liking—Indra who is the lord of the direction that has the temples of the Airāvata elephant for hard and firm breasts?‡ In my opinion no one except the thousand-eyed Indra can survey the beauty of thy limbs.

53. "Damayantī, be pleased with him; let him, the lord of the world, continuously enwrap his body with thrills caused by the contact of thy limbs—thrills (acting as) sharp thorns to the eyes of his wife Śacī¶.

54. "Graceful one, I have come to know the truth; thou art spontaneously attached to Agni, the god of fire; how can thy desire, born as thou art of a Kshatriya family, turn to any one other than that valiant god ?

55. "Thou who art the one devoted woman in the world shouldst not turn back thy mind at any cost from the god of fire, for fear of thy body being burnt; at the moment of ordeal his snowlike action on women that are chaste hath been a hundred times proved.§§

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* i. e. if she should drown herself.

‖ Damayantī, being loved by Varuṇa, is as it were his life and is already inside his heart; united with her, he will place her also on his bosom outside.

§ Nala insinuates that Damayantī's 'No' to the suit of the gods is really a 'Yes' disguised as a 'No' by means of Poetic Suggestion or Dhvani, according to which a negative statement may convey an affirmative sense or an affirmative statement a negative sense.

‡ Indra is the presiding deity of the east. As he is one of the lords or husbands of the directions, the protuberances on the head of his elephant are fancied as the breasts of his mistress—the east.

¶ Because Damayantī would be her rival.

§§ Chaste women are believed to be unhurt while undergoing the fire ordeal to prove their purity.

56. "Thou whose conduct is just, must have made Yama, the arbiter of just conduct, the guest of thy heart; this order of things appears commendable likewise to me. Indeed, the union of the fit with the fit looks bright.

57. "Without the fear of death, spend with him limitless ages like a moment in amorous sports, without the slightest break, in the region shining pure with the lustre of the star known as Agastya[*].

58. "Or, dost thou who art tender like a Śirīsha flower desire the god of the waters, Varuṇa, who by virtue of his watery nature is the lord of the order of tender objects? Leaving all others, did not the night, too, for the same reason, choose the cool-rayed moon?[‡]

59. "Slender-waisted one, with him play as thou wilt in that ocean of milk, to which, profusely beautiful, Vishṇu, leaving the heaven, resorts day and night."

60. What he thus said was obviously both heard and not heard by her, whose cheek and ear were resting on one side on the palm of her hand—(she heard it) because she welcomed his words, (she heard it not) because of the mockery involved in taking a fancy for the gods.

61. After that, Damayantī kept silence for a long while with her face downcast; then, in a moment, the clever maiden spoke to him, pitifully heaving a deep sigh.

62. "Piercing my guilty ears[§] with that heap of needles, the evil message of the lords of the quarters, thou hast clearly done to me, as if I were dead, something that befits the nature of a messenger of the god of death.[†]

63. "Those evil words of thine, the false calumny in regard to me[||], issuing forth from thy mouth and taking an inky colour, as if assuming the form of a script, are causing sharp pains like worms having entered my ears."

64. Then a girl friend, induced by Damayantī, said to him, "This my friend, with one tongue that has taken a resolute vow of silence, is

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[*] i. e. in the South of which Yama is the presiding deity.

[‡] i. e. because the moon, too, has a "watery nature," being composed of water.

[§] Guilty of hearing overtures on behalf of suitors other than Nala.

[†] Of the gods who sent Nala as a messenger to her Damayantī makes special mention of the god of death, comparing the bearer of the message of the gods to the messenger of death who tortures a sinner after his death.

i. e. the calumny resulting from the amorous overtures on behalf of the gods.

paying homage to bashfulness; with another—myself—she is speaking to thee.

(What Damayantī said through her friend)—

65-6. "Tomorrow comes the Svayaṃvara for me to adore that king§ with my wreath of choice; this day*, standing before it, wishes to depart, preceded by my life; so, to me be so kind as to rest (here) today; I wish to pass this day, looking at thee; the bird† stated my beloved to be similar to thee in beauty, sketching his figure with its nails.

67. "The Creator cheated thy eyes inasmuch as they do not see the beauty of thy own face; so, let them, too, attain tomorrow the end of their existence, looking at that beauty on Nala's face.‡

68. "Alas, how is it that on the occasion of my marriage with fire as the witness, thou dost not wish to acquire as well the noble and lasting friendship of one who is thy peer¶?

69. "With folded hands do I beg. Let me not (again) be oppressed by thee in any way on behalf of the Dikpāla gods; please, thou shouldst not say such things today, I have my eyes filled too much with the rush of tears.

70. "Far from my choosing the lords of the quarters, I am not even looking at the beauty of Nala with any ardour, because it is present in thee††; I am making my life a handful of straw in the fire of womanly devotion; what is then Cupid who is but ashes?

71. "The woman who forsakes that 'wish-fulfilling' Cintāmaṇi jewel —Virtue—placed by Jina among the three jewels of his creed¶¶, for the sake of 'the ashes of the fire of Śiva's wrath'‡‡, does indeed scatter those very ashes over her family."

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§ i. e. Nala.

* i. e. the intervening day.

† i. e. the golden swan.

‡ i. e. the visitor and Nala resemble each other so closely that, when they meet, the former would see as it were his own beauty on the face of the latter.

¶ i. e. Nala.

†† i. e. though the visitor is as beautiful as Nala, she must not look at him, as he is not Nala.

¶¶ Right discernment, right knowledge and right conduct constituting Dharma. These are Jaina tenets.

‡‡ i. e. Cupid who was burnt to ashes by Śiva.

72. Hearing those words, born of nectar and serving as oblations of butter in the fire of his love, Nala deemed himself not the messenger of the god of death, as declared by her, but the ruthless god of death himself.

73. Rent though his heart was by her pathetic words of grief, he wished not to deviate from his duty as a messenger. Secretly heaving a sigh, slowly he said—he, the Bṛihaspati of clever speech.

74. "Timid one, if Indra, the lord of heaven, ask at any time the (all-giving) Kalpa tree for thee—the tree situate on his own courtyard, how wouldst thou avoid being the mistress of his life? A request to that tree goes not in vain.

75. "If Agni, wishing to win thee, perform a sacrifice designed to fulfil all desire, himself offering in the very manifestations of himself† the oblation that is his share, how can that Vedic rite prove futile?

76. "Tell me what recourse is there for thee, if Yama ask for thy hand the sage Agastya, who ever lives in the direction owned by Yama§, and who (as such) would perforce be inclined to give him a commendable tribute?‖

77. "Who knows how many wish-cows are in the house of Varuṇa for the purpose of sacrifice? If he ask even one of them for thy hand, thou wouldst at once be in the possession of Varuṇa.

78. "If, owing to thy disregard of her husband, Śacī, Indra's wife, absent herself (from the marriage rites), devoted as she is to her husband, with a view to creating obstacles, how would the Svayaṃvara itself, attended by rival suitors, take place in the face of the (mutual) slaughter of the crowd of kings?*

79. "Dost thou then wish to see a hand-to-hand fight among the kings present, the rods detached from their umbrellas dancing about, and no one knowing what their own mouths, angrily reviling one

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† i. e. the three sacrificial fires. Ordinarily in a sacrifice oblations are offered to Agni by others in the sacrificial fires, but in a sacrifice performed by the god of fire himself he would have to offer libations to himself in his own manifestations.

§ i. e. the South. Cf. Verse 57.

‖ Agastya, being an inhabitant of the southern region, will have to pay a tribute to its king—Yama.

* There is a belief that the goddess Sacī must be present during a Svayaṃvara ceremony, if it is to pass off smoothly. Nala means that, if Damayantī slights Indra, the latter's wife, being so offended, will absent herself from her Svayaṃvara, thus causing disturbances and making it impossible for her to choose Nala.

another, mean to say ?||

80. "Lotus-eyed one, if, on the occasion of thy marriage, the god of fire (slighted by thee) burn in anger, but not in flame, rendering futile the toil of blowing on the part of the priests, what ceremonial rite can Nala perform without Fire to witness it ?

81. "Kind-natured maid, if the god of death make some one of the family of the bride or the groom his guest, would not the Svayaṃvara be a failure, though (otherwise) proceeding well ?†

82. "If the other god, Varuṇa, being angry with Nala, prohibit the waters from attending the ceremony, he being their master, how will thy father, tell me, give thee to Nala, though the latter out of greed might hold out his hand (even without the presence of water)?*

83. "Damayantī, this have I said, the best of advice to thee; reflect, laying aside delusion: when the gods are determined to thwart, what mortal can acquire even the thing that is in his hands ?"

84. Weighing in her mind these words of his, she was convinced that so it was; and with a gush of tears let loose, she then reduced her eyes to the condition of the months of Śrāvaṇa and Bhādra§.

85. Two teardrops, dark in contact with the collyrium paint (of her eyes), falling on her bosom like a couple of bees from her eyes, blooming lotuses, with the hope of reaching her bud-like breasts, gleamed like two blue, unsteady gems.

86. A lake she was then of the sentiment of love, shaken by the oncoming arrows of the flower-arrowed Cupid; and, with a stream of tears bent on gushing, her eyes had the grace of the blue lotus with the stalk attached thereto‡.

87. Then did she wail in a gentle voice, aggrieved at the certainty of not getting her love; she was going mad, she was weeping, her patience was gone, she was bewildered, the joy of her heart vanished, her reason rocked.

(Damayantī's plaint)—

88. "Fire of Cupid, hurry on, spread the expanse of thy fame made

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|| Verses 78 and 79 are to be taken together.

† i. e. in the case of a relative's death the ceremony will have to be stopped according to the requirements of अशौच.

* A gift must always be preceded by an offering of water. So if Varuṇa prevent the participation of any water in the ceremony, the latter cannot be performed.

§ Months of heavy rainfall. Lit..........eyes, the gush of whose tears was let loose.

‡ The eyes are likened to the flowers, and the stream of tears to the stalk.

up of my ashes. Creator, devoted as thou art to devouring the fruits of the desires of others, go down to hell today, content with my fruitless life.

89. "Thou heart of mine, heavily consumed by the fire of separation! If thou art of iron, why dost thou not melt? Thou that art penetrable by Cupid's arrows, thou art not thunder; wilt thou not say why thou art not rent asunder?

90. "Life, why lingerest thou? Away, quick; the heart, thy abode, is afire! Even now thou leavest not thy false repose; strange is indolence, such as thine.

91. "Eyes, great[*] as ye are, how did false and vicious desire come to hoax even you[¶]? Hundred years long, wash with your tears the sin that prevents your seeing the beloved's charm!

92. "Mind, what thou wishest never becomes mine; I get neither my beloved nor death—both desired by thee; so do thou wish for my separation from my beloved; (in that way) by thy grace, separation may not be my lot[§].

93. "Among my enemies, beseech I will not, with pitiful entreaties, the overhostile Cupid, but I will beg the wind of the south: let it (after my death) scatter my ashes towards the direction where my beloved is; for the practice of hostilities ends with killing[‡].

94. "The ages run on, but this moment halts; how much shall I bear? Nor will death come to me; for clear it is, never will my beloved forsake my inner being, my mind will not forsake him, and the life-breaths will not forsake the mind.[†]

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[*] Big or longdrawn eyes are regarded as beautiful.

[¶] The desire of looking at Nala is regarded as vicious, because it is only deluding her without any chance of its being fulfilled.

[§] Damayantī means that what her mind desires is never realised; it is just the contrary that comes about. So, she argues, let her mind desire that she may never be united with Nala; in that case, as usual the contrary i. e. her union with Nala might perhaps come about.

[‡] The south wind is as usual described as an enemy of विरहिन्s. Nala's capital being situated to the north of the territory of Damayantī's father, the south wind blowing towards the north is requested to scatter her ashes in that direction after her death. Though an enemy, it might do her this favour, as hostilities cease after death.

[†] Damayantī fancies her beloved as the soul. So long as the soul does not depart, and the mind and the five life-breaths are attached to the soul, there can be no death.

95. "Ye gods! Who has drunk up the ocean of your kindness, one spray of which is able to remove my burning heat? Will not a crore of women superior to me rise in a trice for your pleasure, at the exertion of a mere thought of yours?

96. "Or, the rainy weather of my own tears day and night, having created by force the season of rains, how will the gods, sleeping soundly, hear my words? Will not my words be as weeping in the wild?*

97. "Nala, dost thou not see this suffering of one who is devoted heart and soul to thee? How often, alas, on lake after lake, have I looked for that bird† which might (go and) speak to thee! But the Creator concealed even that.

98. "Kind one, if thou knowest my mind to be devoted to thy feet, why not take pity on me? But there is no question of thy offence; the Creator is to blame for plunging the mind of others in gloom§.

99. "Truly it will come to thy ears, Damayantī died for thy sake; lord, favour me even then with a jot of kindness, if not now!

100. "Thou who art an (all-giving) Kalpa tree to suppliants! Something do I beg of thee: this my heart is eager to burst; but finding in the heart an exit in the (resulting) cleft, let not him that is equal to my life¶ depart with my miserable life."

101. In spite of his being (then) in her company, the emotion of forlorn love, subdued in his heart by his duty as a messenger of the Dikpāla gods, but bursting with force at these pathetic words of his beloved, made the king frantic again at once.

102. Then forgetting everything about his mission on behalf of Indra and other things, Nala said thus unwittingly, imagining in his beloved actions blended with graceful gestures lingering in his fancy.‡

(Nala throws off his disguise and addresses Damayantī)—

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* The ref. is to the belief that the gods sleep in the rainy season. Damayantī means that she has herself created an artificial rainy season with the showers of her tears, causing the gods to fall asleep.

† i. e. the golden swan.

§ i. e. the Creator who keeps Nala in dark about Damayantī's sufferings.

¶ i. e. Nala himself.

‡ i. e. Nala forgot himself, and all that he had fancied about Damayantī rushed to his memory.

103. "O my beloved, for whom art thou lamenting, and drenching thy face, alas, with drops of tears? Casting graceful glances*, dost thou not see this Nala bowing before thee?

104. "Thou with eyes that have pupils like sapphire§! It is thy expert knowledge of the figure बिन्दुच्युतक (Dropping of the Anusvāra) that shines forth in the guise of the flow of thick drops of tears; for doubtless thou art thereby thyself making this संसार (world) ससार (full of substance)†.

105. "Why art thou turning thy face into a toy-lotus placed on thy hand that has discarded the lotus‡? On thy bosom, that has banished ornaments, blameless as they are, how long wilt thou continue to create a string of pearls with the streams of thy tears‖?

106. "With my hand, let me first wipe off these ill-omened, oncoming tears from thy eyes; with my head will I then wipe off my offence, along with the dust of thy lotuslike feet.

107. "Like the star Rohiṇī, let the ruddy floral spray of the rays of the rubies of my crown worship the moon that is in the form of the bright nails of thy feet¶! Thou who art angry without a cause, give up, give up thy ire.

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* lit: with the grace of eyes moving sideways.

§ Cf. 7. 29 Or, 'Thou with eyes shining like sapphire!'

† बिन्दुच्युतक is a kind of wordplay in which the removal of the अनुस्वार gives a different sense to a word or a sentence, e. g. कान्तो नयनानन्दी बालेन्दुः खे न भवति means 'The beautiful new moon pleasant to the eyes is not in the sky'; but, if the अनुस्वार in बालेन्दुः is dropped, the sentence with the forms बाले दुःखेन भवति will mean 'Girl, the beloved pleasant to thy eyes is difficult to be had.' Here, the idea is that Damayantī's tears are so charming that they have made this empty world full of substance, but as the 'world' (संसार) becomes 'full of substance' (ससार) when the अनुस्वार in संसार is dropped, Damayantī who brings this about by means of her graceful tears is said to be extremely clever in the use of the wordplay known as बिन्दुच्युतक.

‡ It is usual for girls of high station to hold a lotus in their hand. Damayantī in her grief no longer has any lotus, but her lotuslike face which she sadly rests on one hand takes the place of one.

‖ i. e. the current of her tears flowing on to her bosom is taking the place of the pearlstring which she has discarded in her grief.

¶ i. e. let me bow down at thy feet.

108. "If thou art in the least offended with me, humbly do I pay deep homage to thee; angry one, if thou remainest even for a while, bowing thy face, I bow at thy very feet.

109. "With the plenitude of thy power thou mayst favour me or not; but what toil is there in accepting a mere obeisance? What a measure of difference! Thou art an (all-giving) Kalpa creeper to suppliants, but miserly in casting even a look at me!

110. "Tender as thou art, how art thou bearing the havoc of Cupid's arrows? Or perhaps the arrows of fish-bannered Cupid turn back and rebound, falling on thy bosom armoured with firm-based breasts.

111. "With the corners of thy lips express tiny smiles; make the fringe of thy eyebrows move gracefully; be pleased playfully to cast on me looks that frequent the path of the corners of the eyes†.

112. "Bring to an end the rainy season of tear-drops; with thy smile give me the joys of moonlight; let the two Khanjana birds that are thy eyes play on me; let thy face be as a lotus in bloom.

113. "Inside my ears, with a garland of letters§, bring about a boundless play of a nectarine flow! Thou with maddening eyes, with the charm of thy smiles make my eyes feast as it were on milk-rice after a fast.

114. "Beloved, adorn half my throne; ah no, adorn my lap! Alas, I said that by mistake, forgive me; what seat can there be for thee except my bosom?

115. "Thou who hast studied the guile of Cupid's arrows! If thou who art inside my heart comest outside to my bosom, my heart, folded in thee‡, will no more dread Cupid's arrows.

116. "Clasp me round; let the arrows of Cupid be left without any passage into our two hearts, joined one to the other; this firm expanse of my bosom is the proper handmaid of thy inflexible breasts.

117. "I long for thy lips, by the flow of whose honey honeyed are thy words, my ears being the witness; on the tableland of thy breasts, let my fingernails bring about a wonder—the rise of the crescent of the moon¶.

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† i. e. glances.

§ i. e. with thy words.

‡ Literally: "having entered thee acting as a sheath."

¶ i. e. the finger nails would produce semicircular marks resembling the half-moon.

118. "Dost thou not personify Cupid's drama? Thou dost indeed 'hold the thread'* in the shape of the clear line of hairs on thy body; well, the central gem in thy pearlstring does look beautiful, as if it were the hero of the play that takes delight in thy graceful gestures; and, the gem on thy crown, obscuring the moon in brightness, is as the jester of the play, a noble Brāhmaṇa, with a gem on the crest of his head.

119. "Let thy lower lip, red like a Bimba fruit, the lip on which is engraved 'a group of eight lines' indicating the auspicious character of the birth of the sentiment of thy love, become like a Bhūrja leaf from the (crimson) colours provided by the mark of biting left by my teeth.†

120. "Pity me with thy word; favour me with thy kisses; be pleased to have thy breasts served by me; for thou alone art the life of Nala as the night is of the lunar rays."

121. Then coming to his senses, he became conscious that he was disclosing his identity; and, seeing Damayantī coming to herself§, he said these words, having recollected his past; just as a sage, on attaining right knowledge, becomes conscious of the soul revealing itself, and just as he, seeing the Cosmic Matter near at hand¶, makes (relevant) utterances, having recollected (his true being).

122. "Ah, why did I reveal myself! What will Indra in this matter think of me! Reverently bowing before him, and then confounded with shame, I will not look at even the expression of his feelings.

123. "Ah, me! this great task of Indra I have forsaken; for I disclosed my name for nothing; Hanūmat and others shed lustre‡ on the messenger's path with their fame, while I have done so with the

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* The "thread-holder" (सूत्रधार) is the stage manager, who by introducing the play gives the clue to the development of the action. Damayantī is here fancied as the "stage-manageress" (सूत्रधारिणी) of Cupid's drama.

† Nala means to say, 'On thy lower lip there are eight lines which resemble the eight lines of a certain astrological calculation on a horoscope indicating a birth of exceptionally good omen (in thy case the birth of thy love); thy lip is thus like a Bhūrja leaf on which horoscopes are written, and let the marks of biting, which my teeth will leave on thy ruddy lip, look like coloured letters written on such a Bhūrja leaf.'

§ On hearing that her visitor was Nala himself, Damayantī was ceasing to weep and growing calm.

¶ i. e. perceiving it to be separate from the soul.

‡ Lit: whitened.

laugh* of my foes.

124. "I did not purpose wrong; but I know what others will say—others who speak of Vishṇu, exerting himself for the protection of men, as the 'oppressor of men' (जनार्दन), but give the name Śiva 'Benign' to the god who destroys the world during the universal deluge.

125. "But, why is this heart of mine bursting under the weight of shame, since its innocence is known to the gods? They may know this rugged truth, but who will put his hand on the mouths of men§?

126. "Owing to this consciousness (of my duty), my toil was bearing fruit; but that success was destroyed by the powerful Creator; Indra himself is powerless to remedy a thing liable to destruction at the caprice of fate."

127. As Nala, was thus deploring the disclosure of his identity, brought about by himself under a mighty wave of delusion, the kind-hearted golden swan-king came along swiftly, wishing to extricate him, as he lay thus buried in grief.

128-29. To Nala, who looked up at the sound of its wings, saying, 'Here is that bird,' said the swan, "Cruel one, bring her not to extreme despair; after this she will surely die. Being conscious of thy offence in respect of the gods, having exerted thyself so much for the success of their affair, thou need not be a false witness; the pure-heartedness of the good has themselves for witness."

130. Thus consoled by the bird which, having said this, went away after taking leave of both Nala and Damayantī, the king gently spoke to her, offering in his mind obeisance to the lords of the quarters.

131. "How much torment shall I give thee—torment fruitless in generating love for the gods? Let them be kind to me for my guileless mission or punish me for my offence.

132. "This my madness stood me in good stead; for (thanks to it) I felt not the pangs of separation from thee: even from an evil issues the abating of an evil, just as from ignorance proceeds the attenuation of a sin.

133. "The fire of the grief of separation which was thine was thus kind to me, in spite of my having harassed thee sorely; for it today took pity on thee, maddening me, and making me reveal myself‡.

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* A laugh in Sanskrit poetry is always white.

§ i. e. prevent them from saying what they like.

‡ It was Damayantī's grief that maddened Nala, causing him to reveal his identity; as this, however, consoled Damayantī, her very grief is describ-

134. "These gods are devotedly longing for thee, but thou wishest to make even me thy slave; do what thou wilt, reflecting well; let not repentance, once felt, attack thee in the rear for naught.

135. "Indifferent, I say this to thee, not out of fear of the gods, nor because I am pining with love; even if my death do thee good, that would serve only to repay my debt for thy love."

136. Just as the rich beauty of the spring rejoices with the wide-expanding voice of the cuckoo, so was Damayantī fervently delighted with these nectarine words, pleasant and true spoken by Nala.

137. Damayantī who had been censuring her own mind which had been gravitating to the messenger of the gods, though she had held it in check, thinking of her duty as a devoted woman, now gave up hate as well as censure, having ascertained him to be Nala in her mind.¶

138. She was censuring Cupid thus in her mind—"O Cupid, the mind of mortals is thy parent; art thou not ashamed to plunge it in sin*? Thou hast put an end to the tradition of worthy sons".

139. The usual description of her body was that it was a flower, without any precise naming of any particular flower. That moment, however, in that rainy season§ caused by her tears of joy, the hairs on her body standing erect distinguished it as a Kadamba blossom†.

140. The succession of gestures accompanying the ravings uttered by Nala‡ removed Damayantī's mistaken idea that he had said so‖, feeling himself to be discovered by her; for she wailing, addressing the name—Nala."§§

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ed as having taken pity on her, while owing to this happy result it was an act of kindness to Nala also, though it was he who first caused Damayantī's grief by making those overtures on behalf of the gods.

¶ Damayantī was regretting the fact that she was being influenced by the charms of a stranger; but her mind was at rest, when she came to know that the so-called messenger of the gods was Nala himself.

* In Damayantī's case, causing her mind to yield to the charms of a stranger.

§ Cf. Verse 96.

† The hairs standing up on Damayantī's body as thrills of joy were passing through her are likened to the erect, hairlike filaments of a Kadamba flower which blooms in the rainy season. Cf 5. 79.

‡ According to Nārāyaṇa, "Nala who had himself described the course of the play of his own delusion removed Damayantī's mistaken idea etc."

‖ i. e. revealed his identity. (Verse 103).

§§ Damayantī at first thought Nala perhaps disclosed his identity not out

141. After that, the bashful Damayantī could not say anything to Nala; as she had formerly spoken to him unabashed, face to face, she was now for that very reason immersed in an ocean of shame.

142. When she failed to give a reply to her beloved even indirectly, (by whispering it) in the ears of a girl friend, the girl herself said to him laughingly, "Owing to her bashfulness, silence is now thy beloved's treasure.

143. "Hear from my mouth the mystic philosophy of love which she (once) uttered, making streams of tears the guest of thy feet, thine, who wast depicted by herself in a portrait‡."

(What Damayantī had said, addressing the portrait. Verses 144-54)-

144. "Ornament of the lunar dynasty, doubtless the swan itself did not tell thee about me, whose life was in despair owing to thy absence; otherwise, how is this cruelty inasmuch as it is killing me possible in one like thee?

145. "The moon is surpassed by thy face, Cupid by thy beauty; why are they both resolved to kill me*? If they are so, because I am thine, then, indeed, victory is mine; for what the gods conceive in their minds goes not in vain¶.

146. "In vain does the moon wish to rub off its dark spot with the ashes of my limbs burnt by its rays; but, will it even then resemble thy face? For stained will it be again by the killing of a woman.

147. "Be pleased to give thy (iron) arrows to Cupid; let him kill me with them, setting aside his flowery arrows; breathing my last with my mind centred in thee, I will conquer Cupid like a straw,

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of love for her, but because he suspected himself to be discovered, when she began to weep, uttering his name (Verse 97—100). But the impassioned manner in which he declared that he was no other than Nala (103 etc.) removed her doubts regarding his sincerity.

‡ i. e. Damayantī was shedding tears which drenched the feet in the portrait.

* To Virahins both Cupid and the exciting moon are regarded as dangerous.

¶ Damayantī means to say that the moon and Cupid, both eclipsed by Nala in beauty, wish to take revenge: but, being unable to do anything to Nala, they have let loose their wrath on her, knowing her to be his beloved. As this, however, presupposes on the part of the moon and Cupid, both gods, a belief that Damayantī is Nala's by love and devotion, that very belief is bound to bring about her union with him owing to the thoughts of the gods always bearing fruit in action.

becoming thyself.*

148. "Devoted as I am to thy feet, what is it to me that the Vedas sing the virtues of the gods? The night-lily would never rejoice, when bathers in waters sang the praise of the sun§.

149. "Today let me rather die than live; otherwise thou wouldst not know my love for thee. Lord of my life! Thou who art to me more than my life! From my having died for thee, believe me to have possessed thyself as my only support.

150. "The sacred vow of Kshatriyas, common to all suppliants, namely, protection even from the terror of the thunderbolt, is in thy case grievously broken, religious defaulter as thou art, not protecting me even from flowery arrows‡.

151. "I am thine, yet alas! thou sparest that false god Cupid out of respect for his being a god, though he is about to kill me; pray, know that Cupid to be a Caṇḍāla; he is the friend of the Spring who makes his arrows¶.

152. "It is on lesser and lesser enemies that the wise should first whet their prowess; burning on grass, gradually does fire destroy dried cowdung and numbers of trunks of trees†.

153. "How great, too, will be thy offence against the gods, if thou be kind to me, my choice being free?‖ As thou givest satisfaction at sacrifices, the gods, in order to save their face, will not even speak a word of it (to thee).**

154. "Let them, too, go to the Svayaṃvara as they like; appeasing those very gods, I will choose thee; in any case even they will be moved

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* Ref. to the belief that a man is reborn as the person or creature, of whom he thinks at the time of his death. Damayantī expects in that way to be reborn as a man in the form of Nala, in order to "conquer" Cupid by means of Nala's superior beauty.

§ i. e. the night lotus loves the moon, so it does not bloom at sunrise in spite of the glorification of the sun by bathers.

‡ i. e. Cupid's arrows.

¶ The spring creates the flowers serving as Cupid's arrows.

† i. e. Cupid, though an inferior enemy, ought not to be neglected.

‖ Damayantī means that, as she will choose Nala of her own accord, the gods will not be offended with him at the failure of his mission.

** This and the subsequent verse seem to be out of place here. Damayantī was not aware of Nala's mission on behalf of the gods, previous to her meeting him in the inner apartment; and, as she was in continual conversation with him from the moment of her meeting him, she could not to pity; surely they are not Cupid too nor thyself."[†]

(Damayantī's friend addresses Nala)—

155. "This river of the essence of honey[‡] with isles of silence at every step was loosed by Damayantī, subject to a confused emotion of bashfulness and love, on seeing thee only in a portrait.

156. "Thy Cupid is a Caṇḍāla who is not touched nor looked at,[*] and who is called deformed[§], perhaps because, when vanquished by thee[¶], one of his fingers was cut off. Making friends with the Spring whose abode is in the woods, and entering inside, he is stealing my friend's life; and, let the directions on that account wait upon thy fame.[‖]"

157. Then the king, his head drooping with shame, took his departure, promising to go to the assembly of the kings[**] in company with the gods, as Damayantī herself had told him unseen by others.

158. As Damayantī, in her anxiety to meet her beloved next day (in the Svayaṃvara), was rapidly shedding streams of tears—streams with cane-reeds in the shape of the high and low thrills on the surface of her cheek[§§], even that one night consisting of four watches was hard for her to pass, owing to her pangs of love; so it seems the Creator decreed all nights to have three watches, in mercy to her.[††]

159. To those gods, Indra and the others, capable of realising in their

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have turned aside to address his portrait. So this verse contradicts Verse 155 where the whole speech from verse 144 to 154 is represented as being addressed to Nala's portrait, which could take place only before Nala's arrival.

[†] i. e. not as cruel as Cupid or thyself.

[‡] Ref. to Damayantī's speech.

[*] Cupid here personifies the amorous influence which Nala exercises over Damayantī, causing all her sufferings. Cupid is, therefore, described as a Caṇḍāla employed by Nala to torture Damayantī.

[§] अनङ्ग "Cupid" does not mean here "formless," but "deformed."

[¶] i. e. in a contest of beauty. Lit: thou having triumphed.

[‖] i. e. let thy fame spread in the directions. This is said sarcastically.

[**] i. e. the Svayaṃvara.

[§§] The flowing tears are compared to streams, and the thrills to cane reeds growing on streams.

[††] A Prahara or watch is three hours, and a Ghaṭī twenty four minutes. A night consists of four Praharas, but it is usually called त्रियामा 'having three Yāmas or *Praharas*', by omitting at each end four Ghaṭīs which

minds the story of everything that ever happens to the people of the three worlds, the king immediately and sorrowfully related, conforming to the truth, the whole affair of his mission to her as it actually took place.

160. Epilogue. [Śrīharsha refers to himself as having composed a work named अर्णववर्णन.]

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are included in the day. It is here fancied that the night was thus shortened by the Creator out of pity for Damayantī who in her grief was finding it too long to pass.

CANTO X.

1. Then came to the Svayaṃvara highborn princes in chariots, expert in arms and the Scriptures, beautiful like Cupid's magic forms[*], and surpassing Kubera in wealth.

2. No highborn prince was there who was not the object of Cupid's arrows nor any who did not go; as the crowds of kings were going simultaneously, not even a trace of the earth remained without being a path.

3. As worthy heroes were going to win the princess, the unworthy to carry her away by force, others to see, and yet others to wait on the rest, the directions were left to themselves[†].

4. All the inhabitants of the directions having departed, with that beauty of the world as their aim, the spaces of the directions felt a relief from the suffering caused by the pressure of these people living in them.

5. So crowded were the highways with soldiers that even sesamum seeds, scattered over them, would not reach the ground; any king who could there manage to make headway felt as if he had already obtained Damayantī.

6. A certain king, with his way barred by those in front of him, and pushed by those behind, deemed himself unsuccessful, though he was in the position of 'Successful' seeds[§] pressed in a machine.

7. The flags of the capital of the king of Vidarbha, their free ends fluttering, seemed to beckon the kings who were getting late from their inability to proceed, one after another, owing to the congestion on the way.

8. On the earth, the trotting, white horses of the kings, going in the front, were drawing behind them a richly caparisoned force of elephants going towards Kuṇḍina, which an array of mules followed; while in the nether world the serpent Karkoṭaka, going in the front along with the serpent Kambala, was pulling up Vāsuki's army of serpents moving towards Kuṇḍina, followed by the serpent Aśvatara.

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[*] Assumed by Cupid in order to vanquish the demon Śambara.

[†] i. e. became empty.

[§] सिद्धार्थ 'successful' means also mustard seeds. The king pressed between crowds before and after is compared to mustard seeds pressed between two slabs of stone. The king despaired of being in time for the Svayamvara owing to the obstruction of the crowd.

9. The beautiful faces * of those women, the regions of the sky, made pale by the dust raised by the troops of the oncoming kings, clearly manifested an appearance natural to a state of being forsaken by one's husband.†

10. The lords of the directions, Indra, Yama, Agni and Varuṇa—these four, but not the rest‡—went to the Svayamvara, as if pulled by Damayantī, binding them with her virtues as with a string.

11. How could demons enter that city, protected by the incantations of king Bhīma's priest ? So the demon Nairṛita, one of the lords of the directions¶, never attempted to go there.

12. The Air god§, whose conveyance is an antelope, did not betake himself to Vidarbha to marry Damayantī, because he could not bring the animal face to face with her, threatened as it was by her lotus eyes.||

13. The crooked Cupid loves not birth, wealth nor virtues, but only beauty; so, Kubera**, the god of wealth, witnessing his ugly figure on the transparent mountain, his abode††, did not approach the beautiful maid.

14. How could Pārvatī, who forms half the body of her consort Śiva‡‡, tolerate the latter's marrying Damayantī ? Abstaining from going to Vidarbha herself, she prevented him from going.

15. Ananta, the lord of the (nether) region, did not go to Damayantī's Svayamvara; for on whom would that serpent who patiently bears the weight of the earth place his burden and go ?

16. After due deliberation, the lord of the upper region, Brahmā, conversant with the Law-books, refrained from going to the Svayam-

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* lit : the beauty of the face.

† The oncoming kings are fancied as the husbands of the various directions ; the dusty appearance of the latter as the paleness of women forsaken by their lovers.

‡ The total number of the lords of the directions is eight The remaining four are mentioned in Verses 11–14.

¶ The south-western direction.

§ Vāyu is the regent of the north-western direction.

|| i e. the god could not induce the animal to carry him to the Svayamvara, as it was unwilling to appear before Damayantī, her eyes being more beautiful than its own.

** He is the lord of the north.

†† i.e. the Kailāsa mountain.

‡‡ The lord of the north-eastern direction.

vara. Where in the world has one seen a marriage with a grandfather§, prescribed whether in Vedic or legal lore?

17. The lords of the directions, Indra and others, having heard from their women messengers that they were rejected by Damayantī, went to the assembly of the kings¶, extending the langour of their hearts to their pace and lotus face.

18. "Damayantī might by chance accept us, mistaking us for Nala"—with this as their last hope, the four gods, Indra and the rest*, became a miraculous group of four Nalas, false in character.

19. Of the gods trying to assume his form, no one, observed and questioned by the other, admitted his success in attaining similarity to Nala. What is artificial is, indeed, different from the natural.

20. They made the full moon their face over and again; made also the blooming lotus their face again and again. Then looking at the face in a mirror, they repeatedly broke it up; it was not as exquisitely beautiful as Nala's.

21. As the gods were then unable to acquire with their face the charm of Nala's face, the fact of their being अनलानन could not avoid the defect of repetition. †

22. They made themselves similar to Nala, as if by means of a quintessence, drawn from Purūravas, while consumed by the fire of separation from his beloved‡; from the moon while crushed by Rāhu; and from Cupid while he was burnt by Śiva.**

23. The creator brought these kings to Damayantī in order that she might see what a difference there was between them and Nala. Making the divine lords of the quarters vie with Nala, he declared Nala's superiority to them.

24. With the (four) gods, Yama and the others, duplicates of

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§ Brahmā, the creator, is called the Grandfather.

¶ i.e. the Svayamvara

* i.e. Yama, Varuṇa and Agni. They now assumed Nala's form to cheat Damayantī.

† As the gods live on oblations offered to them in the fire, they are called अनलानन "fire-mouthed", which means also "possessing a face not like that of Nala" (अ+नलानन). Thus by virtue of the pun they were twice अनलानन, and incurred as it were the literary fault 'repetition'.

‡ i.e. Urvaśī.

** i.e. the gods tried to make themselves beautiful with the essential portion of the charms of Purūravas, Cupid and the moon, all of them models of beauty.

Nala in beauty, all of them wearing heavenly jewels, the assembly looked, Nala being absent, as did the heaven with the four celestial trees, when the Pārijāta went to become the guest of Satyabhāmā's courtyard.§

25. Then came Vāsuki whose body was clear white like the ashy powder decorating Śiva's body. He was accompanied by shouts of "Be pleased", "Live long", common to servants, uttered by a multitude of serpent kings.

26. Kings of divine lands reached that city in a moment from other islands. Was there a youth who was not at that moment turned into cottonwool by the gusts of wind from the feathers of Cupid's arrows?

27. King Bhīma, the lord of the heaven of Kuṇḍina, finely entertained the kings, accomodating them in beautiful palaces, with hospitality, courteous words, gifts, esteem, politeness and the like.

28. In the inner apartment‡ of kings, where Fame, their wife, is made to abide, the four oceans serving as its moat; charity, kindness, pleasant truth, and hospitality—these four are the chamberlains keeping watch over her.

29. None of the kings who were the guests of king Bhīma, the Indra of Kuṇḍina, experienced, in this and that mutually unseen act of hospitality¶, the slightest distinction, which could serve as an index to what they wanted to know, the attainment of their heart's desire.*

30. Methinks, that multitude was contained in the bosom of the city of the king of Vidarbha, as the ocean was in the palm of Agastya, or the universe in the stomach of Vishṇu.

31. In that city, on the streets, the doors and houses were decorated in gay colours out of eagerness for the festivities. Even the sky was coloured with many a hue by the rays of the ornaments of the kings.

32. Elegant movements, cleverness (in speech), and the beauty of adornments were present even in their servants to such an extent that women, children and ignorant people took them for high personages coming to the Svayamvara.

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§ Pārijāta was the best among the five celestial trees belonging to Indra, from whom it was taken away by Kṛishṇa and planted on the courtyard of Satyabhāmā, his mistress Here, the absent Nala is compared to the Pārijāta tree transplanted elsewhere, while the four gods are compared to the remaining four trees.

‡ Here, the earth.

¶ i.e. courtesies offered to each king individually, unseen by the others.

* i.e. all were treated alike, and no one found in the reception accorded to him any special mark of favour or any hint which enabled him to guess whether Damayantī would be his.

33. Never sweating, owing to the breeze of Cāmara fans; never winking, owing to the wonders provided by each object; and, with garlands that faded not owing to their umbrellas, the gods and the mortal kings were not marked by any difference in the city.†

34. The gods could not be distinguished by the people among those kings, who, coming from various regions, talked in Sanskrit‡ for fear of their not understanding one another's dialect.

35. There they passed the days, looking at the various acts of Damayantī, depicted in pictures by the citizens in the city; and the nights with the gaieties of the art of dalliance with her in dreams.

36. Liberal as she was, the virtuous Damayantī did fulfil the wish of the kings who were her suitors. For she gave them the illusion of their winning her, as she on that night appeared to them in dreams.§

37. The next day the heroes, summoned with courtesy by the messengers of king Bhīma, adorned the pavilion on the Svayamvara site, betraying amorous traits.

38. The assembly then looked beautiful with Nala. Seeing him, Indra considered Cupid to be shabby, though he was richly adorned.

39. As that moon of a king, with beauty-paint applied to his body, appeared in that assembly, which assumed the beauty of the sky, where did the lustre of that galaxy of stars, the Kshatriya princes, go, vanishing alas! out of sight?

40. At once the eyes of the kings, eager in amazement, were fixed on him. But, after that, as they knit their brows, the corners of their eyes became full dark with jealousy.

41. "It is a new moon on the earth. Is he a second Cupid? He is a third Aśvin¶"—thus under the pretext of praising him, the envious kings really spoke ill of him.*

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† Absence of perspiration, winklessness and evergreen garlands are characteristics of the gods, which the kings shared, as explained in the verse.

‡ Sanskrit being the language of the gods, the latter spoke Sanskrit as well as the mortal kings.

§ The illusion of having won her in dreams is fancied as being purposely created by Damayantī in the minds of her suitors as a generous compensation for her inability to choose them.

¶ As is wellknown, the Aśvinīkumāras, famous for their beauty, were two in number.

* i.e. by suggesting that an abnormal creature had arrived. Between

42. The kings said among themselves, referring to the magic Nalas[‡], "Well, there are so many like him". The envious, when they are inferior to a rival, find a remedy in likening him to others.[*]

43. That the gods found fault with the fact of his being a mortal, though on account of his beauty the assembly never found fault with him, was certainly a piece of villainy, being the imputation of a sundry defect to one who was worthy of being honoured for his marvellous virtues

44. The real Nala said to the welldressed bogus Nalas who were sitting near him, "Are you not perhaps Purūravas and Cupid together with the two Aśvins ?"

45. At this they said to him, 'None of us was born of Ilā.[†] We who are near thee are without Cupid. No one here is an Aśvinīkumāra.

46. "Know us to be other than they, surpassing as we do Cupid in beauty. Damayantī, going about in this assembly, will by chance be ours among many.

47. "But king, fie on us, present here with hopes. We are still here, adopting a foolish attitude, even after we have seen thy beauty! Fie on our wisdom!"[§]

48. Nala, who did not suspect any guile in their speech, utterly ignored these words. Nothing occured to him who was absorbed in thinking how he could win that jewel of a woman (Damayantī).

49. Whoso wishes to acquire his glory, rivalling another, declares the latter's superiority to him. Who will not, then, feel an immense contempt for a rival, who himself admits his inferiority?[¶]

50. At that moment, Vishṇu, whose fame and praise were sung by Sarasvatī, and who with the lustre of his body assumed the grace of a cloud, witnessed with joy the pomp of the Svayamvara, standing in the sky.

Verses 41 and 42 there is another verse in the Nirnayasagara edition, which is, however, omitted by some commentators as being a mere repetition of verse 41.

[‡] i.e. the four gods disguised as Nala.

[*] i.e by suggesting that there are many others like him.

[†] The mother of Purūravas.

[§] i.e it was foolish for the gods to hope to win Damayantī, when Nala was their rival. See Notes for another rendering.

[¶] The verse explains why Nala felt a contempt for the gods and ignored their words.

51. At that moment, the (four-faced) Brahmā, wishing to see the assembly, cast his eight eyes in eight directions, (Brahmā) who, without having seen the beauty of the head of the phallic Śiva, made the Ketakī flower falsely declare that he had seen it.‡

52. The twelve-formed Sun* went round the mountain of Meru with one form; with another became Vishṇu's (right) eye; and with the remaining ten looked at the ten directions full of people.†

53. The moon, though it ever goes round the mountain that is the palace of the gods§, did not feel any distressing hindrance in witnessing the Svayamvara, being itself a spectator in the form of the (left) eye of Vishṇu.||

54. Eager in their fond desire (to see), the nymphs, looking at the splendour of the noble multitude at that moment, spread out lotusbeds, their own faces, over that ocean of people.

55. Did not hundreds of thousands of Yakshas witness that assembly of finished beauty, or Siddhas occupy it ? Did not Kinnaras attend it out of eagerness, or great sages look at it with pleasure ?

56. The assembly was praised by Vālmīki. Through the avenue of his throat, which contained the three Vedas, trees with many a branch, the divine tongue Sanskrit first came to earth from heaven without any effort.

57. The beautiful assembly was also praised by Bṛihaspati, the adversary of all doctrines by means of the Cārvāka philosophy‡‡, whose tongue I know to be the throne of the goddess of speech.

58. Śukrācārya described the assembly in poetic language, the sage who guides the policy of the demons**, and is a poet, expert in teaching the art of composing wreaths of words, in heaven where the divine tongue Sanskrit doth incessantly play.

59. "Not merely has king Bhīma brought these kings together, nor

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‡ See Notes for the allusion.

* See Vocabulary under द्वादशात्मन्.

† This is meant to emphasise the brilliant sunshine in which the Svayamvara was going to be held.

§ i.e. Meru.

|| i.e. the moon was not prevented from seeing the Svayamvara by its daily duties ; for as the left eye of Vishṇu, it was present along with the latter.

‡‡ Bṛihaspati is supposed to be the founder of the Cārvāka philosophy.

** Śukrācārya was the preceptor of the demons.

has Damayantī attracted them; but the creator has deliberately shown us these youths, the entire wealth of his art.

60. "As, in times of yore, Śiva killed Cupid, because the latter was then alone, are these youths Cupid's remedy against fear from Śiva, possessing as they do the grace of a multitude of bodies assumed by himself ?§

61. "The creator, I ween, kept hidden somewhere the orbs of the full moon, different each month. With these, artist as he is, he created the beautiful faces of these youths.

62. "In vain have they put jewels on their heads, since they themselves are jewels. When the knowledge of the supreme soul spontaneously reveals itself, no other knowledge need be sought for it to dawn.

63. "If the two Aśvins joyfully enter this multitude of charming youths, they would not be able to distinguish each other, mixed up with the others, even in thousands of years.

64. "While there are so many clever youths, what harm was there to the world, even if Cupid was burnt ? Who doth call the loss of a drop of water to the full ocean a defect amounting to drying up ?"

65. As Śukrācārya thus praised the assembly, he was seconded by a singing crowd of Gandharvas with prolonged shouts of 'Hum', and by a multitude of sages reading the Vedas with a volume of Oms.

66. Then the king of Vidarbha made those mighty kings occupy numerous thrones where they looked beautiful as the gods on the peaks of the Mountain of Gold.*

67. King Bhīma, thinking of them, come from various lands, their character and family worthy of being sung by the gods, grew sad, not knowing how these kings were to be described to his daughter.

68. Being so perplexed, he then recalled, concentrating his mind for a moment, his family god Vishṇu, who is a wishfulfilling Kalpa tree in vouchsafing an object, thought of by his devotees.

69. As soon as he recalled Vishṇu, the god said with a smile to Sarasvatī, "Goddess of speech, let me in this Svayamvara ask thee to narrate the family and life story of this multitude of kings.

70. "Thou dost know the family, character and might of these

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§ The beautiful youths are fancied as so many forms assumed by Cupid as a protection against any further outrage by Śiva.

* i.e. Meru.

youths, come from various lands. Do thou fully describe them; is this an occasion for thee to refrain from speech ?

71. "This assembly is adorned by the scholars of the three worlds. One like this never was nor will be. Under the pretext of proclaiming the merits of the kings, make these learned men hear thy orations."

72. Thus addressed, Sarasvatī, accepting the favour of his command as well as the dust of his feet, all that had remained, after being rubbed off by the crown jewels of the gods§, bore it on her head with esteem.

73. Then that maiden (Sarasvatī) came down to the midst of the assembly. Her throat was the seat of the art of music. The playful roll of the fleshy folds of her waist was formed by the three Vedas. The waves of her glances were composed of poetics.

74. The Atharva Veda, whose lustre was black, befitting the diverse magic rites (prescribed by it), became a streak of hair on her belly, stretching out, after emerging from the root of the three fleshy folds of the waist representing the three Vedas.‡

75. The science of phonetics visibly formed her activity. The work of adorning her body was done by the splendour of the sacrificial rules called Kalpasūtras. Verily the science of etymology was evolved in the form of explanations of all her meanings.

76. Metres, divided into two classes, on the basis of syllabic instants* and syllables¶, became her two arms. The middle of each arm was neatly marked by the joint of the two sections of the arm, to wit, the pause marking the two halves of a verse.†

77. Doubtless the science of grammar composed her girdle, which possessed a breadth caused by the length of the threads composing it, and produced diverse series of sounds.‡‡

78. The science of astronomy, resting on her neck, having changed its form to serve her, the science which describes the life of the stars, and is reckoned among the Vedāngas, became

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§ i.e. while they were falling at Vishṇu's feet.

‡ The three folds of the waist are fancied as the three Vedas, and the black streak of hair spreading out from them is fancied as the Atharvaveda which, too, is "black", and supposed to take its origin from the other three Vedas.

* Metres like आर्या in which Mātrās are counted.

¶ The greater portion of Sanskrit metres, in which syllables are counted.

† The joint between the upper and lower sections of each arm is fancied as the pause between the two halves of a verse.

‡‡ Small bells were obviously attached to a woman's girdle to produce a tinkling sound.

I think her pearlstring, which had a flashing gem, was round, and on her person held up in the lap.*

79. The two forms of philosophical dissertation, primary objection and final conclusion, both flashing with the deepseated partiality of disputant and respondent each to his own thesis, became her lips, I know.

80. Mīmāmsā which divides its body of doctrines, which is sound by virtue of the refutation of its opponents, into two sections†, according to the Vedic divisions, metaphysical and ritual, formed her fleshy thighs charming with excellent clothing.

81. We believe the two chaplets of her teeth, pearls strung together, form the science of logic, resorted to by those who are desirous of salvation, and characterised by sixteen topics mentioned twice‡, first at the stage of enunciation, and then at the time of definition.

82. The teeth of her mouth are to be considered arguments; otherwise, how could it argue with these, and how could it, in disputes, cut asunder the leaf (of counter-theses), and refute a host of meritorious (opponents)§ ?

83. Full of diffuse narrations, the Purāṇas, falling into two groups, according as they were composed by Vyāsa and Parāśara, and characterised by names such as Fish, Lotus and the like||, became her two hands, painted with red lac, and marked by figures of fish, lotus and the like.¶

84. The law-books, I see, that are free from destruction till the end of time, have the Vedas as their root, and which she knows by heart, have become her head: whom will it not delight ?

85. The creator made her eyebrows with the two sections of the syllable 'Om'; with the Anusvāra of this syllable, he made on her forehead an ornamental mark, like a leaf of Tamāla; while with its Candravindu he made the bow for playing on her lyre.

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* i.e. the pearlstring reached as far as her lap.

† i.e. Pūrva-mīmāmsā and Uttara-mīmāmsā.

‡ The teeth are thirty two in number; sixteen topics mentioned twice would also make that number. Hence the two rows of teeth are fancied as the Nyāya philosophy with its sixteen topics enumerated twice.

§ The implied meaning is, "Otherwise how could it cut asunder a betel leaf (पत्र) and cut open a good betel nut (पूग)?" In this verse the teeth are fancied as arguments with which the mouth refutes counter-arguments; just as it, with those very teeth, chews betel leaf and cracks betel nuts.

|| Ref. to the Matsya (fish)-purāṇa, Padma (lotus)-purāṇa etc

¶ Supposed to bring luck.

86. On her body were formed the two earrings with the best portion of the circular terminal script Visarga*, the fingers of her hands with the best of golden pens, the lock of her hair with the best of inks, the lustre of her smile with the best chalk.

87. She seemed to have a face constituted by the doctrines of the Kāpālikas, a belly composed of the doctrine of universal void, and a heart formed by the universality of sense knowledge; while her whole frame consisted of the doctrine of sense knowledge having forms.†

88. Sarasvatī said to king Bhīma, "An occasion it is for thee to rejoice; useless to sorrow; I shall describe the family and wonderful career of yonder kings.

89. "To narrate the virtues of these kings I have come, obeying merely the command of‡ Vishṇu, at whose lotus-feet the celestial Gangā stream plays as the honey of flowers."

90. King Bhīma, of the same rank as the divine lords of the regions, offered due worship to her, knowing from sounds of good omen and the like, cognisable at that moment, that the trusty goddess had come.

91. Then to the midst of that great multitude of kings, the king called his daughter, who acted as a magic device in the sport of drawing kings from the ends of the regions.

92. She stirred an ocean of amazement in the spectators; which came into being at the sight of the maids in the van, swelled when her friends were by degrees seen, and then surged up on account of the beauty that was in her form§.

93. The lustre of her scarf had the purity of the sheen of her jewels that were devoid of all oily touch, artificial water or coating‡‡. The crowd of her girl friends was like her own reflection flashing in the limpid brilliance of the diamonds on her dress.¶

94. A bee, Cupid's messenger, joyfully coming at the scent of her beauty-paint, seemed to speak something secretly in her ears, creeping on her lotus earring.

95. She was looking at the fun provided by the wrestling combat of the

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* See Voc. under वृत्तसमाप्तिलिपि.

† Ref. to philosophical doctrines. See Notes.

‡ lit: being some one subservient to the commands of etc.

§ For the construction see Footnote on Verse 107.

‡‡ i.e. her scarf was as shining as her jewels which were free from all kinds of artificial embellishment.

¶ lit:......her own reflection staying in the water of the lustre of the diamonds etc.

(diverse) gleams of the precious stones of her ornaments, having mutually clashing colours. She had eyebrows gracefully curved, as if they were being moved by Cupid, mistaking them for his bow.§

96. She had her limbs pervaded by Cupid delighted; was accompanied by a row of friends with hands like young sprays of twigs, and was longed for by those kings: like as the Beauty of the spring, redolent with sweet-scented flowers and breezes, with rows of bees sleeping at the tips of tender branches, is desired even by the wishing trees of heaven.†

97. Owing to her body being tinged with the rays of her jewels that had yellow, white, pink and azure hues, she was rendering useless the paints of Gorocanā, sandal, saffron and musk applied to her body.‡

98. Not believing Cupid to be able to conquer Nala with his flowery bow, she was offering him a rainbow as it were—a creation of the rays of her own ornamental gems.‡‡

99. Below the (outer) ornaments, upon her scarves; below the scarves, in the thick effulgence of her gems; and, hardly in fact was any room left by the creator anywhere, for the eyes of the royal crowd to feast upon.

100. First the showers of flowers falling from the sky, then the bees, and then her face turned aside for fear of them prevented her being seen. Behold, the creator's effort to thwart the desires of men !

101. From the corner of her eye, she seemed to let loose a stream of camphor and musk‖ towards the face of a girl friend; which face the kings made the guest of their desire, each saying, 'I wish I were that.'¶

102. She was destroying the pride, which moonbeams had in their heart with the rays of her teeth, slightly revealed by the throb of her lips about to smile; rays delightful to those daylotus blossoms, the faces of the kings.*

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§ i.e. the eyebrows were exactly like Cupid's flowery bow.

† The Kalpa trees.

‡ Gorocanā, sandal etc. are respectively yellow, white etc. For Gorocanā see Vocabulary.

‡‡ Cf. 7. 19.

‖ Camphor is white, and musk black. The idea is, she was casting at her friend glances tinged with the black and white lustre of her eyes.

¶ i.e. the kings would rather become the face of that girl to receive the favour of Damayantī's glances.

* This was of course impossible for moonbeams to do, which on the contrary close up daylotus blossoms.

103. In the guise of the transparent gems set on her ornaments on every limb, she had as it were so many eyes of people motionless on each several limb on which they were fixed. She had the gloom of her navel thickened in its lustre by the rays of the emerald flashing at the tip of her pearlstring.

104. Above her was the grace of a dance executed by rows of Cāmara fans, adorned with white, looking like swans of diverse kinds; as if they wished to imitate the beauty of the tingling head of the Light of the Moon astonished at her smile, the quintessence of all that was white.*

105. To the nymphs who were singing panegyrics of her limbs, but who stopped in the middle in the course of their recital, she offered a present, the sense of shame worn by herself as an ornament of her heart.†

106. She was surpassing the stars with the lustre of her teeth, the moon with the brightness of her face, and the sky with the sheen of her hair; was there a king whose eyes she regaled not richly‡ with honey ?

107. More wonderful were her bare limbs than the limbs that had ornaments on; beyond praise was her directly visible§ beauty. The row of kings then absorbed‖ her with their glances as she entered the assembly in a palanquin.

108. No king was there whose limbs, as he wondered at the beauty of her figure, did not leap up with joy, bristling with the awaking tips of his hairs.

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* The glistening light of the moon is personified and fancied as shaking its head in amazement at the extreme whiteness of her smile, while the white swanlike Cāmara fans playing over her head are fancied as imitating the movements of this imaginary head of the Light of the moon. Lit:.........imitate the beauty of the shaking of the head by the Light etc.

† The idea is, the nymphs set themselves to sing the praise of Damayantī's beauty, but as it was beyond their power of description they could not proceed, and were ashamed to have to stop in the middle. As, however, shame or bashfulness is regarded as an ornament adorning the nature of women, it is fancied that it was offered to the nymphs by Damayantī herself from her own heart, as a gift in return for their praise. The imagery is that of high personages giving away jewels and ornaments worn by themselves to bards and minstrels singing their praise; in 19. 65 Damayantī actually offers such presents.

‡ Lit: up to the neck.

§ i.e. uncovered

‖ This verb governs all the epithets of Damayantī in the preceding fifteen

109. Who there, looking at Damayantī, did not snap his forefinger, its tip being pressed with the ball of the thumb and the middle of the middle finger ?

110. Or, who in that assembly was the king, who, on seeing her with eyes like Khanjana birds, did not raise his eyebrows high, nodding his head again and again ?

111. Then the kings, noticing Damayantī as she came to the Svayamvara floor, said thus in joy, their tongues sluggish with half-uttered words, owing to the troubled state of their minds.

112. "This maiden surpassing the celestial nymphs in beauty has destroyed the distaste of the gods for the earth; the gods thinking, 'Let not the earth be empty on account of the mortal kings travelling to heaven, having performed sacrificial rites, with the hope of winning the nymphs Rambhā and the others.[‡]'

113. "That beauty of hers, hearing about which from people we have come from this and that corner of the earth, was far inferior to this cream of beauty which is now perceived.

114. "Where does the great ocean of the sentiment known as love exist ? Or else, from what ocean did this Lakshmī[†] emerge, a treasure-house of beauty's art ?

115. "Damayantī's face is the 'nectarrayed' moon itself; evidently the 'haremarked' moon of heaven is called so by implication[§]. Her eyebrows form the real bow of Cupid, whereas flowers are called so on account of the existence (in them) of a mere touch of the excellence of her eyebrows.[¶]

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verses. It should be noted that in the original these epithets are in the accusative, and many of them are Bahuvrīhi compounds, which it would be too cumbrous to render as relative clauses as is usually done.

[‡] The gods attracted to the earth by Damayantī's beauty are fancied as coming to the earth to replace the mortal kings, who, in their turn, attracted by the celestial nymphs, go to heaven in large numbers by virtue of the religious merit accruing from the performance of sacrifices.

[†] Damayantī is fancied as a second Lakshmī. The traditional Lakshmī, the goddess of wealth and beauty, rose from the ocean of milk.

[§] i e. the word "moon" (सुधांशु "nectar-rayed") signifies primarily Damayantī's face ; only secondarily by implication does it signify the moon of heaven, which is usually cailed शशाङ्क "hare-marked"; just as in गङ्गायां घोषः 'the cow-farm on the bank of the Ganges' the primary meaning of Gangā is the river of that name, and only by implication (लक्षणा) it means गङ्गातट 'the bank of the Ganges'.

[¶] See also Notes.

116. "Does the fair one hold her earrings as two ringshaped targets for Cupid the archer ? Do the arrows discharged by him, right and left, pass through them ?

117. "She is spreading, alas, Cupid's disgrace in the shape of the two blue lotus blossoms decorating her ears; for verily will the wicked, on account of them, declare Cupid to have missed his aim, the earrings.§

118. "Let Cupid to-day welcome Damayantī's eyebrows as his bow, hidden in the middle inside his grasp†, forsaking his old flowery bow, full of dust, and frequented by bees and worms.

119. "Each year the creator, laying by somewhere lotus blossoms in the winter and Khanjana birds during the rains, takes their quintessence from them. With it, richly he maintains the beauty of her eyes.*

120. "The creator established in her eyes the umpireship of two bees, male and female, serving as her eyeballs, as if he thought, 'Let people ask this pair of bees the difference between lotus blossoms and eyes like these; they are familiar with the merits of both.'‖

121. "Two palaces did the age¶ that is devoted to Cupid and Rati

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§ In the preceding verse the earrings have been described as Cupid's targets. Now it is fancied that, as lotus blossoms are often used by Cupid as his arrows, the two blue lotus blooms, stuck round Damayantī's ears, will lead one to think that Cupid failed to shoot these arrows of his through the earrings with the result that they got stuck to her ears The blue lotuses thus blacken Cupid's fame as an archer.

† lit: which in its middle portion grasps the fist. Damayantī's eyebrows are fancied as forming Cupid's bow ; but, as there is a gap in the middle, it is explained that the middle portion of the bow is invisible, because hidden within his grasp.

* Lotus blooms and Khanjana birds are regarded as models of beauty for the eyes of a beautiful woman. Damayantī's eyes are as it were two lotus buds or two Khanjana birds ; but as the former disappear in the winter and the latter migrate at the approach of the rains, the poet fancies that the creator, at the approach of the seasons uncongenial to them, keeps both of them concealed somewhere, and taking the best portion of both, sustains in all seasons the beauty of Damayantī's eyes. (Lit: nourishes her two eyes).

‖ The idea is, the eyeballs are really two bees which have come to stay in Damayantī's eyes. Any one who questions these bees, who know all about lotus blossoms, about the difference between Damayantī's eyes and the latter will receive an impartial decision to the effect that it is Damayantī's eyes which have the superior beauty.

¶ *i. e.* youth.

build for them, they residing in her heart. Who does not guess her breasts to be two rounded cupolas of gold flashing at their top† ?

122. "Did her arms severally take from the vanquished lotusstalk its flower as a tribute‖ ? Who on the earth doth not regard this flower as Beauty's abode, and who are the people who do not praise it as her hand ?

123 "The lotus that grows on water is a phantom produced by the lily. The (genuine) lotus is that which has its habitation at the fore-end of her arm*; for it is thorny with sharp-pointed nails by reason of its rising from a thorny stalk‡.

124. "(To the question) if among mortals there is a maiden fit to be compared with her, the fact of our not getting elsewhere a worthy bride is the reply; if there were such a maiden in heaven or the nether regions, there would not be this concourse of people from all the worlds.

125. "Whether we salute Brahmā's hands or not even his fancy touched not this work of art, much less his hands. Spoiled, indeed, it would be by a touch: worthy it is of Cupid alone owing to his incorporeal form.

126. "This tender maid was not created by the creator with his hands, rough from handling Kuśa grass; nor did he create her even with his mind; she—a stream of the sentiment of Eros; he—a tree on a desert path for Quietude's repose.

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† i. e. the breasts are to be regarded as the cupolas of two palaces built inside her heart by Youth for Cupid and his wife Rati.

‖ It is fancied that each of Damayantī's arms vanquished the lotusstalk in a contest of beauty; and each, taking its flower—the lotus—as a tribute (कर), made it a hand (कर).

* i.e. it is Damayantī's hand that is the real lotus; the lotus that originates from śambara (water) is but a phantom, Śambara being also the name of a demon famous as a magician.

‡ A genuine lotus, originating as it does from a stalk which has on it small thorns, ought logically to be thorny, according to the principle that the properties of the cause are present in the effect; but the lotus that grows on water is without any thorns—a proof against its being genuine. Damayantī's hand, on the contrary, has thorns in the shape of its nails, a proof that it is the real lotus. The phrase उत्कण्टकात् नालात् "from a thorny stalk", applied to Damayantī's hand, means really "from the stalk (of the forearm) bristling with thrills", कण्टक meaning both "thorn" and "thrill".

127. "Did the creator weigh her, raising her up with his hand, to see if she was heavy in the region of her hips or in her breasts? Did she for that reason have the graceful play of the three fleshy folds of her waist caused by the three intervening gaps of his fingers[*]?

128. "The moon, having created her, her limbs being made of the butter rising from its own nectar[†], while her yellow tint beamed by degrees, itself became her face, not to be made with the drowsy lotus[‡].

129. "The beautiful Spring was her artifice; with the south wind did he create her breath; with flowers he made her limbs; her voice he made with the cuckoo's 'Fifth'[§].

130. "She is Cupid's creation, not the creator's; by no other craftsman can her artifice be surpassed; but the creator is surpassed even by the age[||] that is Cupid's henchman in producing beauty.[**]

131. "Cupid's work it is to discipline the lips and throat of Bṛihaspati himself, while they describe her, by destroying the pride of their narrative power[††]; also to cause repentance to those who have attained salvation by forsaking the world."[‡‡]

132. Then Indra, in order to describe Damayantī, whose entire figure was absorbed by the multitude of his eyes[§§], while the kings had

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[*] Four fingers pressed with force on a soft, fleshy surface would leave three lines with the intervening strips of flesh swollen up. The three fleshy folds of Damayantī's waist are fancied as being thus produced by the creator while holding her up by the waist with his hands to measure her weight.

[†] It will be remembered that the moon is believed to be full of nectar.

[‡] The moon, instead of itself becoming Damayantī's face, could have of course made it with the lotus, but for the fact that the latter shrinks up, in the presence of the moon.

[§] See Voc. under पिकपञ्चम.

[||] i.e. youth.

[**] The creator or Brahmā is the maker of childhood; it is Youth who is the creator of beauty. As Brahmā is, in this respect, inferior even to Youth who is only a servant of Cupid, Brahmā could not have created Damayantī.

[††] i.e. Cupid created Damayantī in order to wound Bṛihaspati's pride in the matter of describing things, by presenting him with something which it was beyond the power of language to describe.

[‡‡] i.e. by putting before them something more blissful than salvation, viz: the enjoyment of Damayantī's beauty. Obviously the jīvanmuktas are meant.

[§§] Ref. to Indra's thousand eyes.

their eyes fixed on each several limb of hers, adorned his moonlike mouth with the graceful play of the art of word-play, drenched with the nectar of a lyric verse.

133. "She is white with her smile, and a gazelle by her eyes; a lyrist with the beauty of her melodious voice; and nothing less than gold by virtue of the lustre of her body: while by reason of the rest of her limbs no other slim damsel comes to my mind."*

134. Suspiciously looked at by Nala, while uttering this praise close by, Indra removed his suspicion by expounding, in respect of his statement, a meaning applicable to human beings†.

135. Alas, making himself the substitute of Nala, and even becoming Nala for the sake of the end in view, why did Indra, who gave an explanation like that, retain his original evil nature‡?

136. 'There, there, she is going by that passage, beautiful in her dress; she is nearing, nearing the altar, this Urvaśī of the earth'—such joyful shouts made by the people thwarted the gain to Nala's heart from hearing those excellent descriptions of Damayantī.

137. Epilogue.

Śrī Hīra, the ornamental diamond of the diadem of great poets, and Māmalladevī had as their son Śrīharsha whose passions were subdued; in the beautiful epic, The Story of Nala, composed by him whose labours in the science of logic as well were unrivalled, the tenth canto, brilliant by nature, has come to an end.

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* The word-play referred to in the preceding verse consists in the fact that Indra is at the same time instituting a comparison between Damayantī and his mistresses in heaven, (1) Gaurī (2) Hariṇī (3) Vīṇāvatī (4) Hemā (5) Menakā. See Notes.

† When Nala heard the words Gaurī, Hariṇī etc, he at once knew them to be names of nymphs and suspected the speaker to be Indra disguised as himself; but the crafty Indra quickly explained that Gaurī, Hariṇī etc meant respectively 'white', 'gazelle' etc (See the preceding verse), and had nothing to do with nymphs.

‡ The idea is, Indra, though he assumed the form of Nala, was far from adopting the purity of Nala's character; and, by giving a false explanation as described in Verse 134, he betrayed his original evil nature. The verse indirectly refers to Pāṇini's rule स्थानिवदोदेशोऽनल्विधौ। See Notes.

Canto XI.

1. Then Damayantī, in order to win the suitor cherished in her heart, came to that assembly of kings, which, like a goddess, had grace playing on the moonlike faces (composing it), and was in its eagerness beholding her with a steadfast gaze.

2. The youths (in that assembly) were immersed in the fair damsel, not merely with their eyes nor with their hearts only, but with their entire selves, in the guise of their figures reflected on the spotless surface of her limbs, and ornamental jewels.

3. On account of the aerial chariots belonging to those who came to witness the Svayamvara, the sky looked beautiful as that other heaven would have been, had Viśvāmitra built it between the (old) heaven and the earth. §

4. There the worship of the gods, going about in the sky to witness the ceremony, took place through the smoke of incense, which was transmitting its fragrance to the volume of breeze, produced by the moving Cāmara fans of the kings.¶

5. There a swarm of bees, going after the flowers falling (from the sky), wallowed in redolence, obstructing with its rows the current of air, that wafted the scent of the ornamental sandal-paste and camphor, which were on the bodies of the assembled kings.

6. The rows of buildings, by means of their waving flags, displayed I ween before the people their knowledge of dancing, having made known their excellent talents by the whole manner of their echoing the modulations of the rumbling sound from the auspicious drums.

7. In that assembly, standing on Damayantī's right, the mighty Goddess of Speech (Sarasvatī), worthy of the salutation of the people of the fourteen worlds, spake thus, after offering in a befitting manner her greetings to her whose shoulders were bent with courtesy.

8. "A crore of gods have come here, whose individual description will outlast a century. Choose amid them, pondering with thy mind, any one whom thy heart* doth seek.

9. "Beautiful one, just as this gaze of their eyes, caused by their eagerness to look at thee, hath come to be joined to the natural winkless state of their eyes†; similarly let their drinking of the moon's nectar

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§ See 2. 102.

¶ i.e the fragrance of the incense burnt on the floor of the assembly was wafted to the sky by the volume of air let loose by the moving 'chowries.'

* *Lit : mental function.*

† *The gods by nature do not wink.*

be twofold by virtue of their drinking thy lips.[‡]

10. "The tree that has all the jewels for its fruits[§] is verily the hand of the mountain[¶] of these gods, which in times of yore milked the earth in the form of the divine cow Surabhi. That tree, as if coated with the sprays of the ocean, shines forth, making pearls literally true to their name[*]; for it makes them grow on it as fruits[†].

11. The gods in their mercy allowed her then to go to another part (of the assembly). She was furtively looking round for fear of the offence (of having rejected them), placing on her head her folded hands, apt to be mistaken for a pair of day-lotus blossoms with their petals closing in contiguity with the moon of her face.[**]

12. The conveyance-bearers, who were underneath her palanquin, did not directly perceive in the least her growing indifference to this and that suitor; but they came to know it, by surmising Damayantī's indifferent attitude, inferable from the melancholy faces of the heroes close by.

13. Seeing themselves without any protection among the (man-eating) Rākshasa suitors, and noticing an inferiority in the Vidyādharas[††] in respect of Damayanti's figure, the vehicle-bearers turned their backs. Not discovering even a suspicion of a voice like hers in the group of the Gandharvas (the singers of heaven), they averted their faces.

14. The Yakshas who keep a fruitless watch over their wealth while there are those who are poor showed not their face to Damayantī for sheer shame; for did they not know her to be a (wish-fulfilling) Kalpa

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[‡] i.e. the gods by nature drink the nectar supposed to be in the moon ; let them now drink another kind of nectar provided by Damayantī's lips.

[§] i.e. the allgiving Kalpa tree.

[¶] The mountain Meru.

[*] i.e. making the designation of pearls as 'pearl-fruits' (मुक्ताफल) true to its literal meaning.

[†] The reference is to the story of the mountain Meru, who, advised by king Pṛithu, milked out of the earth which took the form of a cow jewels and valuable medicinal plants. Here, the bejewelled Kalpa tree is fancied as the hand with which Meru had milked the earth.

[**] Damayantī's face is compared to the moon, and her folded hands placed on her head are compared to a pair of lotus blossoms with their petals folded up in contact with the light of the moon.

[††] Horse-faced with a human body.

creeper, descended on the earth, and devoted to an (all-giving) Tree of the gods§ ?

15. Like as the new rainclouds make the swans migrate to the lake of Mānasa from every other sheet of water, so, from the crowd of the gods to the presence of the lord of the serpents (Vāsuki), the servants then carried her along, the beauty of whose feet and lips possessed the charm of a cloth dyed with madder.¶

16. Ever bold in assemblies, Sarasvatī, of whose mighty self the entire range of speech is described by sages to be an evolution, once more said to the damsel, her brow superb as the crescent of the rising moon.

17. "This is the white-lustred Vāsuki, who, engaged in waiting on Śiva, occupies the position of his sacred thread, having acquired a crimson lustre while clasping (Pārvatī's) silk ribbon, by reason of the saffron powder of Pārvatī's breasts attached (to the ribbon) through its contact (with them)‡.

18. "On Śiva's hand this serpent plays the part of a bracelet, highly beautiful with charming gems*. Devote thyself to him, expert in doing for Śiva the functions of a cord for binding his matted hair, a string for his bow, and a sheet of cloth for wear during meditations.†

19. "It is this 'two-tongued' serpent, if any, who, holding with one tongue the nectar of Śiva's moon,** and with the other the quintessence of

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§ i.e. the Kalpa tree which here refers to Nala. The verse contrasts the miserly Yak has with the generous Damayantī devoted to the equally generous Nala.

¶ The rosy feet and lips of Damayantī are indirectly compared to the red feet and beak of a swan.

‡ i.e. the white coil of the serpent Vāsuki, always in attendance on Śiva, looked as if it were his sacred thread. The crimson hue adhering to the serpent's body owing to its frequent contact with Pārvatī's silk ribbon smeared with saffron is compared to the scarlet colour of a sacred thread dyed with madder, as in the case of the Kshatriyas. As Nārāyaṇa points out, Śiva is regarded in the Purāṇas as a Kshatriya, and as such he may be supposed to have a sacred thread dyed with madder (माञ्जिष्ठ), which is here provided by the coil of Vāsuki, red in contact with Pārvatī's silk ribbon smeared with saffron

* In the case of the serpent, the gems believed to be on its hood.

† i.e. he is variously used by Śiva as a cord, a bowstring and even as a strip of cloth.

** i.e. the moon on Śiva's head. Vāsuki, being Śiva's attendant, would be able to taste the nectar composing the body of the moon.

thy lips, would be able to find out the minute difference between the two, simultaneously tasting both.

20. "That this serpent 'whose venom is in the jaw' will give (amorous) bites to thy lips is not to be counted a peril; no power has he to do any harm to thy lips made of nectar's cream§."

21. The lord of the serpents, being ashamed, forbade his servants to dance, who were thinking of an emotional effect, on seeing her shudder and then her thrills caused by her terror at the sight of the serpent's moving hood.¶

22. The other serpents, who saw this and despaired of being chosen (by Damayantī), created with their sighs something unfavourable to themselves; for alas, alas, the horses drawing their chariots, though willing to depart, did not approach the serpents owing to the evil omen of that adverse wind.

23. Like as the rays of the moon bring to the night lotus the lustre of laugh, removing it from the day lotus with its petals drooping low at dusk, so did the vehicle-bearers bring her to the concourse of the kings, removing her from the presence of the chief of serpents Vāsuki, whose hoods were shrinking with shame.

24. Then said the goddess, "Timid one, pay heed. Kings, behold the daughter of Bhīma. While you absorb her once more with your eyes, though once seen (by you), the desire to see her will not end even in tens of millions of years!

25. "Let Cupid who, with love's emotion, removed the intense, inmost quietude even of Brahmā, Vishṇu and Śiva, create your joy, perturbing with his five arrows the five senseorgans of the world.

26. "Thou with a slender* waist apt to arouse the emotion of love, look at these lords of the islands, whose power of selfpossession Cupid hath verily consumed by force of Hum incantations†, uttered in meditation‡, while showering his arrows.

27. "O thou with eyes able to put in the shade lotuses in bloom,

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§ i.e. the nectar would counteract the effect of snakebite.

¶ The servants, noticing Damayantī's confusion, began to dance, thinking it was her emotion before their master, with whom she was apparently in love; but Vāsuki himself knew that she was really terrified at his presence.

* Lit: two-atomed.

† Mystic mantras like Hum, Phaṭ etc are prescribed in the Tantras for the attainment of supernatural powers.

‡ The reading जप has been adopted.

let the joys of thy water-sports with king Savana prove charming in the sweet-watered ocean. Betake thyself to him, the lord of the Pushkara isle.§

28. "Thou whose naval cavity is marvellous with its whirl, his land by itself is a mundane heaven. Wouldst thou not acquire his riches—a heavenly reign? Assume, then, the grace of a Śacī in his home.

29. "There doth the self-born god (Brahmā) live on the snow-cold floor of a fig-tree grove. Looking at thee, his own creation, like to none, let him boast of his (creating) hand amid all artists that be.¶

30. "There look at that fig-tree, which, owing to its obstructing from below heat and the like coming from the sky, is called Nyagrodha "that which obstructs (from) below". With its branch-roots, it supports as it were its own weight, and is by virtue of the lustre of its mellow fruits and azure leaves a sunshade of peacock feathers to that isle*.

31. "Should not Fame, the beloved mistress of this 'swan of a king'†, be white or go over all the worlds? But strange that this Fame, making all things white,‡ doth not separate milk and water—the one from the other. §§"

32. But in that king, though valiant, and honoured first in the company of savants, though amiable with the play of the sentiment of love, and abode though he was of the arts, Damayantī found one defect: the soft name Nala was not his!

33. The clever maiden made the twist of her creepery eyebrow and then the writhing of her figure the index of her non-acceptance of him, while in the case of the king, too, the smoke of his pervasive gloom became the symbol of the fire of his grief caused by his failure to win her.

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§ Situated in the 'sweet-watered ocean' i.e. the ocean of milk.

¶ A more literal rendering would be: Seeing thee, his own creation......, let the self-born god, who himself lives there on the snow-cold floor etc, boast of his hand etc.

* The spreading branches with their green leaves and ripe fruits are compared to a huge sunshade made of peacock's feathers with their green and golden spots.

† Ordinarily राजहंस is to be translated "a great king", but here the imagery is that of a male and a female swan.

‡ Lit: bringing about the non-duality of whiteness. See Footnote on 5. 135.

§§ Usually a swan, in the presence of water and milk mixed together, separates the milk from the water. This swan in the shape of the king's fame of course does not do so.

34. Then the servants, simply by their knowledge of her heart, took the moon-faced bride before another king; when there are clever servants, whose activity doth not depend upon others, verily there is no room for the master's words.

35. The mighty goddess said again, pointing to her another king, who surpassed the two Aśvins† by his perfect beauty, "O look at him endowed with lineage and character, raising the orb of thy face, bashfully drooping.

36. "In this atmosphere, laden‡ with the pomp of the speeches of tireless panegyrists reciting before him, no room is there for my words; nor will they have any meaning, liable as they are to be called 'repetitions in sense.'

37. "Hath not thy heart been imbued with love for this king, ruler of the Śāka island, and famous here under the name of Havya, even on hearing the words of the panegyrists singing the might of his arms; (words) acting as nectar among the wise?

38. "There a Śāka tree, bearing a garland of leaves green as parrot's wings, will charm thy heart. The several directions do glimmer, famous in the worlds as 'Green', on account of the sweep of their embrace of its mass of leaves.**

39. "A breeze there coming from the leaves of that tree is said to create by its touch an inexpressible joy. Do thou, enjoying that wonder, once more put faith in a certain statement of Parāśara's Purāṇa.††

40. "Open-eyed one, there let the ocean of milk§ imitate the wide display of the beams of lustre issuing from thy glances, by means of the beauty and stir of its dapple waves kissing the reflection of the line of the forest fringing its shore.¶

41. "In that ocean of milk, Vishṇu resides on the King of Serpents (Ananta), who has his massive body coiled up for ever, and is nourished

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† These were famous for their beauty.

‡ lit: completely lacking in room.

** हरित् means both "green" and "a direction". It is here fancied that the directions got this name by coming in contact with the green leaves of the Śāka tree.

†† i.e. the Vishṇupurāṇa which refers to this pleasant breeze.

§ This ocean touches the Śākadvīpa on one side.

¶ i.e. the white waves in contact with the reflection of the green trees on the shore would have a mixed hue resembling the glimmer of Damayantī's eyes.

by the never-ceasing, life-giving flow of milk proceeding from the movement of the waves.

42. "Here let the goddess Lakshmī, her fear roused at the sight of thy wealth of beauty, be ever careful to induce in her consort a train of slumbers¶, caressing with her fingers his lotus feet*.

43. "There let the rocks of the Mountain of the East twice experience an artificial crimson, produced first by the rays of the rising sun, and then by the red lac‖ of thy toe-nails, melting away from the fingers of thy feet, covered with sweat caused by thy graceful steps†.

44. "O thou of a graceful gait, there as thou walkest on the crest of the mountain of the East, let thy beauteous face, charming with saffron paint, give to the delighted folk the idea of the rising moon.

45. "When he first experienced the fire of his grief caused by thy absence, he felt in full measure his name to be 'possessed of **अन्वय**'§; if thou (now) choose him, he would surely make his own self, too, 'endowed with **अन्वय**' by means of thy sons and daughters‡."

46. But in that king, though the tree of his arm was the shelter of the creeper of beauty, though his beauteous lotus face was the abode of the goddess of speech, she accounted one defect—the divine Indra had never come as a suppliant to him**.

47. Then, just as breezes carry fragrance elsewhere, extracting it from (the lotus), the chief among flowers, and the abode of the graceful presence of Lakshmī; similarly the palanquin-bearers, removing her from this king, chief among the wise, and the abode of the grace of splendour, once more carried her elsewhere, renowned as she was on the earth for her merits.

¶ Lit: a continuity of sleep.

* i.e. Lakshmī, fearing lest her husband Vishṇu should take a fancy for the beautiful Damayantī, would try to put him to bed to prevent him from seeing the latter.

‖ Ref. to the Alakta paint applied to the feet.

† Lit: walking about.

§ "Havya" means a 'sacrificial offering made in the fire'; so, when king Havya was being consumed by the fire of his love for Damayantī, he felt that his name Havya was true to its literal meaning.

‡ There is a pun on the word अन्वय. The king has already felt that his name was "possessed of अन्वय" i.e. true to its literal meaning; now, if Damayantī marries him, he himself will be "possessed of अन्वय", which means in this case "endowed with a family" i.e. he will have many children by Damayantī.

** i.e. as he came to Nala, as described in Canto V.

48. Thereupon the goddess of universal speech again said to Damayantī, the lustre of whose body was comparable to gold, "Thou with teeth akin to rubies in lustre, think of yonder king who, with his arms, hath many a time repelled his foes.

49. "With the grace of a fickle glance, look at yonder lord of the Krauñca island—Dyutimtat by name, inw hose kingdom shines the white mass of the Ocean of Spiced Curds, circular in expanse.

50. "There is a mountain begging for the graceful pace of thy feet‡—the mountain Krauñca. Vibrate it will, as if it wished to narrate thy virtues with its voice, the echoes of the cries of swans coming through the holes made by Kārtika's arrows*.

51. "Damayantī, in that land worship the moon-crested Śiva. By worshipping him even with a blade of Kuśa grass, a man doth never reappear in a mother's womb.§ That land is the birthplace of men that have him alone as their god.

52. "There build for Śiva, who hath the child moon as his crown, a range of beautiful buildings, mountains as it were, adorned with liquid gold and decorated with golden cupolas—resembling† the Mount of Sunrise with the sun kissing its summit.

53. "Youthful maid, there, entering by the window like a thief, let the breeze from those Cāmara fans, the agile waves of the Ocean of Curds, tear away thy adornment of pearls, namely, the drops of sweat caused by thy love sports.¶

54. "Verily the fame of this king, ever, ever new, assuming the form of swans, acquires practice by swimming and going farther and farther on pools of water, in order to swim across oceans; from thence to travel unwearied to the limits of the regions, all of them."||

55. In that king, though full of countless merits, the slender maid found not her heart's desire; when fate stands in the way, even heroic efforts, stern with endeavour, assume not, alas, the character of causes!

56. Just as the servant gods brought the digit of the moon from the

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‡ i.e. inviting thee to walk on its slopes.

* Kārtika is for this reason called the Piercer of the Krauñca mountain. The quacking of the swans is fancied as the voice of the mountain, while the holes made on it by Kārtika's arrows are fancied as its mouths, with which it will sing Damayantī's praise.

§ i.e. obtains freedom from rebirth.

† lit: stealing the character of...........

¶ The sea breeze coming through the window is to remove the drops of perspiration as a thief does pearls.

|| A variation of the idea of S. 35.

ocean to Śiva's head¶, similarly the men who bore portions of the palanquin as ornaments of their shoulders took her from him to another king.

57. As she thus, leaving one king and going to another, was forsaking the latter, too,—each possessing marvellous virtues, and free from blemish—Sarasvatī, whose lotus-feet are worshipped by the world, spake to her who was as it were Lakshmī separated from Vishṇu's bosom.

58. "O thou with lotus hands, if the lord of the island‡ marked with Kuśa grass be to thy liking, rejoice with him, Jyotishmat by name, on the forest clad shores of the Ocean of Butter.

59. "There the clumps of kuśa grass, their tops kissing the sky, will rouse thy wonder, wistfully discerned by thee, drenched as they are with the water flowing from the expanse of the clouds, pierced by their swordlike blades moving with the undulation of waves of wind.

60. "Moon-faced girl, there be merry with thy husband with graceful sports, full of dalliance, in the Mandara caves, where the slabs of stone were purified at the touch of the lotus feet of Lakshmī, emerging at the time of the churning of the ocean.

61. "Thou with a body akin to the golden Ketaka flower, there the mountain that served as the churning rod of the ocean is as it were ready for thy climbing—the mountain whose slope* looks beautiful with a flight of stairs by reason of the series of furrows on its stones caused by the friction of the hundred coils of the serpent Vāsuki.†

62. "Let that churnstaff mountain§, with white streams of fountain waters rushing into the furrows made|| by the friction of Vāsuki's coils, give to thy eyes the illusion of its body being entwined by the serpent Ananta with the rest of its body, when pressed on its head by the mountain's weight.**

¶ i.e. during the churning of the ocean.

‡ Ref. to the Kuśadvīpa.

* lit : body.

† The Mandara mountain served as the rod with which the ocean was churned, and Vāsuki as the necessary rope coiled round the mountain. The grooves caused by the friction of the rope are fancied as a flight of stairs.

§ The Mandara mountain.

|| See Verse 61.

** A serpent, when its head is trampled upon, coils round its oppressor with the rest of its body; and, the serpent Ananta, too, which bears on its head the weight of the earth, may be supposed to have done the same, when heavily crushed on its head by the Mandara mountain during the

63. "Fair maid, let the Mount of Mandara be readily reminded of the temples of the Airāvata elephant by thy breasts, of the leaves of the divine tree by thy hands, and of the moon by thy face: all these had emerged during the churning of the ocean."†

64. Just as the Mīmāmsā philosophy‡ does not accept the lord Śiva, the jewel of whose fame is formed by the complete variety of speech in the Vedas, and whose neverending efforts are spontaneous for the sake of others; similarly Damayantī did not accept that king, the jewel of whose fame was fashioned by all with words true as the Vedas, and who ever spontaneously strove for others.

65. Then just as a suppliant, withdrawing his prayer from a poor man, brings it to one who is known to be wealthy–the prayer which from its feminine nature moves on without any discernment§; similarly the servants, removing the slender damsel from that king, took her to another Kshatriya prince, she having moved forward her feet, owing to her womanly nature (as a sign for them to go).¶

66. Goddess Sarasvatī, who sanctifies (by her presence) the left side of Vishṇu, said again to her, charming in her glory, "Favour, by marrying him, the many qualities of this king, who wields a sword merciless to foes.

67. "Thou with a nose like a sesamum flower, he is the lord of the island known as Śālmala, encircled by the ocean that has wine for its waters. Dost thou not wonder at him, an ocean of virtues, Vapushmat by name? Art thou not fond of him?

68. "This ocean, being the ocean of wine, was not afraid, when the other five oceans were in terror, while the Brāhmaṇa Agastya was drinking up one of them.* In this ocean do thou have sweet drinking bouts in company with him, and with thy maiden friends.

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churning of the ocean. Sarasvatī means that, when Damayantī sees the furrows on the slopes of the Mandara mountain with the white streams of water surging through them, it would seem to her as if the mountain were encircled not by streams, but by the coils of the serpent Ananta described as white.

† The Mandara mountain while acting as a churn-staff had of course seen these objects as they rose from the ocean.

‡ See Appendix I.

§ The word याच्ञा is feminine. Being a woman, याच्ञा i. e. the prayer of a suppliant directs herself to a man without considering whether he is rich or poor. Nārāyaṇa's explanation is different. See Notes.

¶ i.e. being too shy to say, 'Move on'.

* Agastya was drinking the salty ocean in order to expose to the gods the

69. "There the mountain Droṇa, which looks like the lamp of that island from the lustre of its medicinal herbs, and is worth seeing with its sootlike clouds resting on its summit, will give thee a magic present, affording luck, and obtainable by luck¶.

70. "O thou, tender as the fresh cup of the lotus, there at the time of thy pleasure walks, fitting will be thy footsteps on the surface of the earth, soft with the masses of cotton-wool—fine-scattered by the wind—of that huge cotton tree, the emblem of the isle."

71. The palanquin-bearers, taking her from that king to another, did that which was in conformity with her feelings, indicated by the shrinking of the fringe of her eyes, yawning as she was while listening to the merits of the king.

72. Sarasvatī spake to her again, "Damayantī, set thy heart on yonder king, who hath in the guise of the saffron paint (of his body) the love as it were of his subjects attached to him*, and whose arms are shining with the fame of his world-conquest visible in the shape of the sandal paste smeared on them.†

73. "Thou who art slow-paced as a lordly elephant, this king, Medhātithi, rules over the island that is figtree-marked‡; so, on his bosom do thou shine, causing his joy, even as Lakshmī herself shines on Vishṇu's bosom.

74. "There thou, too, wouldst surely take a fancy for play, when thou seest the mighty fig tree like a sunshade of the earth—the tree that is loved by the people, whose limbs all move to and fro in swings hanging from its branches.

75. "Thou with eyes tremulous as a scared Cakora bird, drinking the nectar of thy lips, yonder moon of the earth§ will have no liking for the taste of the waters of the Ocean of Sugarcane juice, which assume the form of a halo round the isle.

76. "There the people, who know no god but the moon, and take no food without looking at the moon, just as the worshippers of the sun do

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demons concealed there. The Oceans of Milk, Curds etc. were in terror, but that of wine was at rest; for a Brāhmaṇa does not take wine.

¶ The Droṇa mountain containing many life-giving magic herbs was brought over by Hanūmān to Laṃkā for the cure of Lakshmaṇa.

* राग meaning both 'love' and 'redness', the former is often described as red.

† Fame being 'white', the white sandalpaste is fancied as the symbol of the king's fame.

‡ Ref. to the Plaksha island, marked by a Plaksha tree.

§ i.e. king Medhātithi.

drew her along from the presence of that king, too, the unique light of the world.

82. Then the gazelle-eyed maid, who did not pay the slightest heed to those kings, was addressed again by the wondering Sarasvatī, the rich quality of whose voice* set at nought the sound of the lyre in her hand.

83. "Here is the Jambūdvīpa; of it thou appearest the crown-jewel; it is radiant† with these youths assembled for thy sake, as if the world of Cupid dropped below, torn forth from the sky by excessive swinging, trembling for fear of Śiva.

84. "Princess, surrounded on all sides by retinue islands, it‡ doth shine as their king; in the Golden Mountain§ it possesses a great (royal) parasol with a shaft of gold, and has as its (royal) emblem a ring of Cāmara fans, formed by the mass of rays emitted by the (white) Mount of Kailāsa.

85. "Youthful maid, a great rose-apple tree shines as its emblematic tree. Discerning its fruits resembling huge slabs of stone, the wives of the demigods Siddhas say to their husbands, 'By what path did these elephant hordes climb this tree ?'

86. "Thou with a neck like a conch, born of the juice of those rose apples, the Jambū river with nectarlike waters flows on the border of this island;the river, all the magnificent silt of which has come to be famous in the world as gold, surpassed in splendour by the lustre of thy body.¶

87. "Thou with thighs like the banana plant, here do thrive a thousand kings; among them, whose enemies with their wives are drenched with tears of blood, I will with pleasure cite a few, whose beauty will captivate thy heart. Gracefully look at them.

88. "Damayantī, likest thou this one—Avanti's king, the resting place of trains of virtues, the sun of whose valour steals away‡‡ that emerging mass of darkness, the (dark) Tamāla wreaths forming the ornaments of the young wives of his foes|| ?

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the sun by dint of its religious merit.

* Lit: the uprise of the merit of whose voice etc.

† i. e. is represented by...........

‡ i. e. the Jambūdvīpa.

§ i. e. Meru.

¶ Gold forms the mud of the Jambū river ; so it is called Jāmbūnada "belonging to the Jambūnadī."

‡‡ iit: is the thief of...........

|| i. e. being made widows by the king, they no longer wear any ornamental wreath.

89. "There, during thy water sports, embracing thee with wavy hands, the river Śiprā will be thy friend, possessing a face of lotus charming with a continuity of laugh*. In the woods on its banks ascetics and Brāhmaṇas dwell.

90. "Gazelle-eyed one, by long worshipping Pārvatī, crown wreath of beautiful maids, who is ever awake, inhabiting the city of Ujjayinī belonging to this king, thou, too, wilt become her disciple to unite with thy husband half thy self†.

91. "We do not know what Lord Śiva says there about the use of his having burnt Cupid's body, when he sees him fearlessly springing forth in the hearts of fair-eyed women, by virtue of the shower of nectar of the rays of his moon‡.

92. "The mistresses of this king with their passion aflame say not a rough word to him, even if he commits a hundred offences; for (from that city) never departs the one digit of the moon resting there on Śiva's head, the emblem of the lunar day that is the cause of the cessation of studies§.

93. But the daughter of the lord of Kuṇḍina did not look at that king, deeply attached to her; or perhaps, for aught I know, it is better not to look at a person at all than to look at him with disgust due to one's attachment to some one else.

94. Though the persons carrying the palanquin below knew in no wise Damayantī's feelings directly, yet did they come to know them

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* The waves are fancied as the hands of the river, the blossoming lotus-bed as its laughing face.

† It will be remembered that Pārvatī, represented with half her body joined to her husband Śiva, is the deity of conjugal love.

‡ The constant growth of Cupid in the hearts of the passionate women, though he was once burnt by Śiva, is fancied as being due to the balmy effect of the moon resting on the head of Śiva, ever present in Ujjayinī in the temple dedicated to him. It will also be noted that the moon is regarded as the never-failing ally of Cupid.

§ Literally, the mistresses do not "read one rough letter" to the king in spite of his giving them cause for jealousy, the reason being the eternal presence in the city of the new moon on Śiva's head; for it is forbidden to read anything on the night of Pratipad, when the new moon appears. Thus, there being so to say a continual Pratipad in Ujjayinī, the women cannot "read" any rough word to their from the reflections‡‡ in the gems of the ornaments of the kings near by in front.

95. Just as the light of the dynasty of Raghu§ brought to the earth the River, the two cups of whose breasts were suckled by Bhīshma¶, and who was adorned by her union with the crest of Śiva's head,* similarly the servants brought Damayantī to another king, and the two cups of her breasts were yellow as gold, and she was adorned by the presence upon her of a pearlstring and a diadem.

96. Then the mistress of the spoken word** spake to her whose eyebrows were illumined by the lustre of Cupid's slightly drawn bow†, "Shame-benumbed girl, give some sign if thou hast in thy heart any liking for dalliance with this one—the Indra of Gauḍa.

97. "Verily his fame has turned into grass the spotless masses of the rays of the moon‖; so it is proper that an antelope lives in the moon, a nectar-watered sea, wishing to feed on that bed of young shoots of grass.§§

98. "Embraced by thee, let this dark-complexioned king with lotus-figures in his hands††, enrobed as he will be with the lustre of thy body resembling a Campaka wreath adorning Cupid's hair, shine like a dark, new-risen raincloud, accompanied by watery hailstones, and embraced by the peak of the (golden) Mount of Sumeru.

99. "Let loose by him with strokes of his sword, the pearls inside the temples of the elephants, coming forward (in battle), looked as if they were drops of perspiration shed by Prosperity pertaining to hostile kings, she utterly unable to bear the heat of his arms.

100. "It is a wonder—the might of this king, originating from his arms which reach up to the knees, has reached the farthest limits of the regions; and the sheet of his fame, emanating from 'seven-threaded'

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‡‡ i.e. the reflections of the various signs of her disgust.

§ Ref. to Bhagīratha.

¶ Ref. to the Ganges, the mother of Bhīshma.

* The celestial Ganges is supposed to live in Śiva's matted hair.

** i. e. Sarasvatī.

† i. e. the eyebrows were beautiful like...........Beautiful eyebrows are compared to Cupid's flowery bow.

‖ i. e. has surpassed the moon in purity.

§§ Cf. Footnote under 22. 137.

†† A sign of luck.

sacrifices performed with a pure heart hath extended over fourteen worlds."*

101. Then, perceiving that the vacant look† adopted by Damayantī's eyes, owing to their consciousness of her indifferent attitude, was falling on this king, on their own initiative the servants took her to the presence of another king: the mere suggestion of one's feelings serves the purpose of words.

102. Again did Sarasvatī speak to the young and clever maiden, "Lotus-faced one, ardently practise on this king sprightly embraces of thy eyes, which bear the semblance of the lotus in bloom ‡

103. "Here is the lord of Mathurā, Prithu by name, a churning mountain, churning the ocean of hostile kings§. The moon, whose body is stained with its dark spot, resembles not his beardless lotus face.

104. "O young maid, who hast surpassed divers corals with thy lips, on his hand look at that gem—a magic charm for the conquest of the world—acting like a comet on the throng of enemy kings; for it is tinged with the scar produced by the strokes of his bowstring.¶

105. "Verily the scar produced (on his hand) by the string of his bow is a streak of smoke, the emblem of the fire of his valour emerging from his flint-like arms‖—a streak of smoke which, meant for the mosquitoes that are his enemies, served to bring tears to the lotus eyes of the wives of his foes.

106. "There in the centre thou wilt see the Yamunā river, a line of hair on the surface of the earth. The river is darkened, as if by the musk-paint of the women of Mathurā washed

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* An apparent wonder is implied by saying that something issuing from a mere couple of arms has pervaded the earth, and that a cloth made only of "seven threads" has covered the fourteen worlds. "Seven-threaded" (सप्ततन्तु) signifies a sacrifice. See Voc.

† Lit: imprint, impression.

‡ Lit: eyes, expert in cultivating friendship with the lotus etc.

§ The king is compared to the Mandara mountain with which the ocean was churned.

¶ The gem worn by the king on his wrist is compared to the bright nucleus of a comet, while the scar on his hand caused by the friction of his bowstring is compared to the "dusky" tail of a comet which is called in Sanskrit धूमकेतु "smoke-marked." The gem together with the scar is fancied as a comet bringing disaster to his enemies.

‖ Lit: fire-sticks (अरणि), viz: his arms.

away in its waters, and looks as if it had a navel in the shape of the great lake (at its bottom) belonging to the serpent Kāliya.

107. "In company with this king, do thou without fear enjoy the pleasures of sylvan sport in Vṛindāvana, dense with fragrant flowers. All serpents are banished therefrom by the strutting of flocks of peacocks,† on the Govardhana hill.

108. "Though thy hand hath nails for sprouts and buds, easily perceptible will it be among the leaves of the Vṛindāvana creepers; for it will be marked with an ivory bracelet, looking as if it were the moon, the best portion of which had been taken away from within it by thy face.‡

109. "The breeze of it—a thirsty traveller—moving about and limping on the expanse of thy breasts, profusely thrilled with the joy of the end of love's dalliance, would without any scruple drink even thy musk-soiled§ sweat.

110. "The hands of learned men—hands that are busy with the worship of the gods, and endowed with a lustre pure as the lotus, that have palms white as the clear seed-pod of a lotus, daily look beautiful with the gold bestowed by him.

111. "The one hero of the earth, he is not content in the least: no more battles to fight against the prosperity of his foes. Winning thee (now), let him be content, as if from drinking the honey, dripping from the oncoming (flowery) arrows of Cupid."

112. But Damayantī, removing her eyes from that king, looked at the way by which the kings were going to and fro, one after the other, while the bearers carrying her palanquin manifested by their action¶ their skill in knowing her feelings.

113. Once again Sarasvatī spake about (yet) another king to Damayantī, fickle-eyed as a timid Camūru deer, "Thou with eyes beautiful like Khanjana birds, do thou delight thy eyes, looking at the splendour of this one, the king of Kāśī.

114. "Kāśī is this king's dynastic capital, Śiva's boat of piety for traversing the span of worldly existence. Even those whose hearts are full of sin become pure on coming here, casting off their ever-recurring sin.

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† These are described as feeding on serpents.

‡ The ivory bracelet is compared to the pale orb of the moon, the middle of which is imagined to be empty owing to its essential portion being taken away for making Damayantī's face. Cf. 2. 25. Lit: ...... imitating the beauty of the moon etc.

§ Lit: muddy with the musk-paint (applied to the breasts). The idea is that of the cool breeze removing her perspiration.

¶ i. e. by taking her to another king.

115. "In times of yore, seeing the future miseries of the world to be created by Brahmā, Śiva wept from pity. It was a mere pretext when he said, '(I am weeping) because I want a name'; for it was he who created this city—a boat for conveying (travellers) across the world†.

116. "Kāśī doth not exist on the earth; to live there is to live in the world of the gods. That is why salvation comes to those who breathe their last at its sacred sites; in what other way could a dignity superior to that of heaven come into being for the joy of men ?§

117. "Damayantī, just as the root अस् becomes the same as the root भू on reaching the Aorist, capable of denoting the past, similarly the creatures of the ocean of this world, on coming to this city, become one with Pārvatī's consort, Śiva.

118. "A man and his wife living in Kāśī, after they have enjoyed worldly pleasures without a break, and indulged in mutual gaieties as they would, obtain at death absolute unity (with Śiva)—something more than the union of Śiva with Pārvatī,‡ something blended with waves of bliss.

119. "If thou believe me not, let me keep silence. Thy own inmost feeling should say whether the heaven whose king is Indra 'with the cloud-adorning bow'‖ is not far inferior to Kāśī.

120. "Blessed one, thou dost excel in knowledge; in Kāśī thou shouldst do pious deeds. No need to say more. Here is an asylum of immortality, granting to mortals eternal security even against death; and there is another** which flows on, never turning suppliants away.

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† It is said Śiva, as soon as he was born of Brahmā's forehead, began to weep. On being asked why he was weeping, he said 'I want a name', and Brahmā accordingly named him Rudra 'one who weeps.' It is, however, fancied here that he was really weeping at the vision of the future miseries of the world, his sympathy with the world being later proved by his founding of the sacred city of Kāśī that grants salvation to all comers.

§ i. e. death in Kāśī gives direct salvation, which is something higher than heaven. Cf. 6. 100.

‡ Śiva and Pārvatī form each one half of the other's body, but he who dies in Kāśī attains absolute unity with Śiva, the Supreme Being.

‖ i. e. the rainbow.

** Ref. to the Ganges.

121. "Be unto this king a Rati incarnate; let him, too, be unto thee an incarnate Cupid. Let both of you shine as Cupid and Rati, as if they had descended to that city speedily to appease Śiva who was offended in bygone days‡

122. "Let this king, well-versed in a hundred treatises on the art of love, adore thy breasts with secret nail-marks rivalling the digit of Śiva's moon, tinged with the saffron-paint of Pārvatī's feet, when she is in ire.§

123. "Holding thee in his embrace, let him remove the heat of Cupid that is in thee. His bow is beautiful with those Cāmara fans, the mass of his fame¶. His might emanates from 'razor-tipped' arrows*, which cut off the rod-like necks of his enemies who meet him in battle.

124. "His bosom, falling on which his enemy's weapons turn blunt, acts like thunder; not rent even by the fierce grief caused by thy absence. The fire of the valour of his arms, owing to their being fresh saplings of his bosom (of thunder), is not extinguished even by the tears of the mistresses of his foes.†

125. "Are there not a hundred thousand trees in the world, bringing with their fruits enjoyment unto cuckoos and crows alike? But admirable is the Kalpa tree, giving its fruits‡‡ to the gods who live on nectar alone.

126. "Should not other kings pay him tribute, since his own sword became a surety for it? Whenever they perchance fail to render their due, there rises his grim impulse** to grasp his sword.

127. "The pride of Indra's horse hath been destroyed by the chargers of his army, which owing to their love of speed do not complete even the mo-

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‡ i. e. by Cupid.

§ It is fancied that Śiva, in order to appease the offended Pārvatī, falls at her feet, and while he does so the saffron-paint of her feet is attached to the digit of the moon on his head, making it rosy. The nail-marks given by the king, also rosy owing to the presence of saffron powder on his finger-nails, would thus resemble this rosy digit of the moon. Nail-marks have been already compared to the half-moon. Cf. 6. 25, 66.

¶ i. e. his bow is adorned with his military fame.

* See Voc. under क्षुरप्र.

† The arms being the offshoots of the thunder-like bosom, the fire of their valour, like lightning, is not extinguished by water, which in this case is provided by the tears of the widowed wives of his enemies.

‡‡ Lit: which makes the gods the recipient of its fruits. See Voc. under संप्रदान.

** Lit: his lack of compassion. (अस्य कृपा=इदंकृपा. न इदंकृपा=नेदंकृपा)

mentary contact of their hoofs with the earth*. The continuity of their gallop,(as if) only through the air, is worthy to be observed with care."

128. (But) Damayantī rejected that king, busy as she was in looking at the elegance of the people who had arrived at the time when he was being described. Neglected in the assembly of kings by her who knew how to appreciate merit, the proud king darkened, as if from disgrace.

129. Having (thus) met all those valiant gods and kings—countless they were and lucky, hopeful in heart and unequalled in merit—but forsaking them all at the same time, the beautiful Damayantī, of hidden feelings, aiming only at one man, Nala—an ocean of knowledge, a man whose beauty was beyond the range of speech and whose joy unbounded—resembled, in being wholly devoted to him, the philosophy of the Upanishads. (They, too, are fair-bodied§ and contain hidden thoughts, and by forsaking, simultaneously, universal air and earthly objects accompanied by watery objects and light, together with the sky, including time, and including the directions together with the mind—all things possessing diverse qualities—devote themselves to the One Being, whose form is beyond the range of speech, who is an ocean of consciousness, and an infinite joy).¶

130. Epilogue.

.... In his epic, the beautiful 'Story of Nala', the moon of the nectar of the sentiment of Eros, the eleventh canto, brilliant by nature, is ended.

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* i. e. the hoofs just touch the earth. Lit: the momentary character of the duration of the contact etc.

§ i. e. free from defect.

¶ Damayanti's devotion to Nala is compared to the devotion of the Upanishads to the Absolute. The epithets within brackets are conveyed by means of pun.

CANTO XII.

1. Then delaying for shame before their wives §, more and yet more kings, uneasy in mind, but full of graceful movement and rich in chariots, came from the farthest corners of the earth§§ to that assembly which adorned the city of Kuṇḍina.

2. Damayantī's Svayamvara then continued in that gathering, surrounded by sighing kings who had arrived earlier,¶ and by new-comers who looked like sparkling oceans of joy, having noticed her indifference to the former.

3. In the midst of the royal crowd the bearers, moving along, set the damsel, whose motive had been made clear by the hint present in the pressure of her feet. Guilefully they said, "Aweary she is, even while being carried."*

4. The eternal Sarasvatī spake the following words concerning the kings who adorned their seats—(words) that were (first) thoroughly drenched through playing in pools of nectar, and thereafter upward rose.

5. "Choose thou Ṛituparṇa, who, for his complexion's sake, is esteemed more than the colour of the golden Ketaka bloom. Even of his own holy city, Ayodhyā, this king doth never think, absorbed as he is in thee!

6. "With the tongue of a Cakora bird, wilt thou not somehow drink the moonlight of his moonlike face† ? Why dost thou not make the eyes of the Cakora bird, set in thy face‡, drink for ever this light of the moon** ?

7. "In thy water sports (with him), let the floating mass of bubbles on the water, produced by the Sarayū's noisy waves, assume a pearl-string's grace††, heavily breaking against the bank of thy firm,

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§ i. e. the shame of seeking another wife.

§§ Lit : from as far as the ocean.

¶ These were the rejected suitors.

* Lit :...while going in a conveyance. This was a pretext. The bearers understood Damayantī's hint that they should set her down to let her have a look around

† The Cakora bird is said to feed on moonshine. Damayantī is to drink in the beauty of king Ṛituparṇa, just as the tongue of a Cakora bird drinks in the light of the moon.

‡ Lit : touching thy face.

** Damayantī's eyes are fancied as the Cakora bird's beautiful eyes attached to her face ; they are to feast on the king's beauty, just as the eyes of the Cakora bird delight in the lustre of the moon. On the beauty of the Cakora bird's eyes see 7. 35.

†† Also : produce the illusion of a pearlstring.

high and rounded breasts.

8. "In his dynasty was the ocean dug† and filled with the river Gangā‡; (in his dynasty) forcibly will it be bound§; and, (now) it is traversed by his pervasive fame. Lo, the might of the good sets forward to encounter the great!

9. "The words of poets, plunging into the flood of the milk-ocean of his fame, fall into an unfathomable depth; and, the casting of figures to reckon his merits wears out the fame of his foes¶, like chalks.

10. "A scion of the dynasty of the sun, how can this hero be described? In wars the three crores and a half hairs on his body serve as the sprouts of his valour.** The mystic formula, namely, the letters of his name, brought by panegyrists to the ears of hostile kings, paralyses in battle those serpents, the pillar-like arms of the kings.

11. "What mode of expression does the Sun of his valour not transcend††, obscuring the sky-pervading stars which are the fame of the multitude of hostile kings? I see the hand of this Sun in the creation of the Day of Brahmā, so very long‡‡. The submarine fire, I ween, is the reflection of this Sun in the bosom of the waters of the sea.

12. "On the battlefield, the Gangā—vista of fame produced by his arms came in contact with the Yamunā-disgrace of his foes. There, diving deep, Kshatriya warriors commenced an exuberance of sportive eagerness in the garden

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† The reference is to the wellknown story of the sons of king Sagara digging up the earth in the course of their search for the sacrificial horse stolen by Indra.

‡ i. e. by Bhagīratha.

§ i. e. by Rāma in the Tretā age. It will be noted that the events are taking place in the Satya Yuga. Cf. 1. 7.

¶ i. e. an enumeration of his merits serves only to obscure the fame of his adversaries, just as a lengthy calculation wears out a piece of chalk.

** The thrills coming over the body during a fight are fancied as sprouts of the tree of heroism.

†† i. e. it is beyond the range of expression. Lit: Of what words does not the sun of his valour reach the (other) shore?

‡‡ The sun makes the day, but the day of Brahmā is so long that the ordinary sun cannot possibly make it. It is, therefore, fancied that it is made by another sun, viz: the sun of king Ṛituparṇa's valour.

of Nandana, the seat of the pleasure afforded by Rambhā's embrace."[†]

13. But Damayantī, having thus appreciated with her ears the eulogy of his virtues, rejected him, a descendant of the dynasty of Manu, with that very side-sweep of her head, which had been formerly caused by wonder at Sarasvatī's words.

14. Then Sarasvatī, mistress of speech, surpassing the inebriated cuckoo bird with the nectar of her voice, spake to Damayantī, whose countenance was akin to the moon, about another youth, stretching her hand in his direction.

15. "Gazelle-eyed maid, wishest thou not, if only with one eye, to drink in this king, the ornament of the land of Pāṇḍya ? Across the corner of an eye, do thou ripple the beams of thy eyes, to look at him whose face is bright as the moon.

16. "Lo, Fame the dancer, after traversing the earth, busily engaged in ceaseless effort[‡], in order to walk in the sky without any support, dances merrily, resorting to yonder high-born prince[§].

17. "For fear of him, kings went from wood to wood, and regained after a long space of time each his own city, turned into a perfect wilderness; and, once again they occupied their palaces of pleasure.

18. "Who hath ever been greater than this hero, whose fame is an ornament, even like a paste of sandal applied to the circle of the earth through its entire range ? The might of his bow is unceasingly sung by the people living on the seven sea-shores. The moons, his toe-nails, heartily rejoice in the diffusion of light by their star wives, the innumerable crown jewels of kings, simultaneously falling at his feet.[¶]

[†] The limpid waters of the Ganges mix with the dark waters of the Yamunā at Prayāga, to which is compared the battle-field where the pure fame of the king comes in contact with the dark disgrace of his defeated enemies. The soldiers of the king going to paradise to dally with the nymphs by virtue of their heroic death on the battle-field are indirectly likened to those who bathe on prescribed occasions in the confluence of these two rivers, and go to heaven as a result of the ensuing religious merit.

[‡] Lit: devoted to a continuity of practice.

[§] महावंश "highborn" means also "a tall bamboo", which brings into relief the idea of dancing on the top of a bamboo pole, a feat of dancing practised even today in India.

[¶] The nails of the feet are fancied as moons (cf. 7. 106), while the crown-jewels of the kings bowing at his feet are imagined to be stars coming to meet the moons. The compound करपरिचरण means also "serving with one's hands", which makes vivid the idea of the star wives waiting upon their husbands, the moons.

19. "The fire of his might plays amid those groves of ebony trees, the rows of soldiers of hostile armies, full dark with the ink of disgrace from their defeat. Verily the fire of Śiva's (third) eye, situate on his forehead, and fire itself, and the thunder of Indra, are sparks that fly up from the fire of his might and flash out in the heart of the world.

20. "At the edge of the battlefield, king Pṛithu, present amidst the line of gods come to witness his fierce battles, sees the entire earth enveloped by this king's troops of elephants causing one to mistake them for clusters of moving hills, and thinks of uprooting the mountains again."*

21. Then a maidservant who knew Damayantī's feelings said to her† "Mistress, here, see something funny, the eagerness of a crow to set its foot on the moving fringe of the banner dancing at the top of yonder palace."‡

22. The assembly was then whitened§ by the laugh of the members of the assemblage caused by these irrelevant words; and, so the gloom of the king was clearly visible. Black amidst white would, indeed, be perceptible with ease.

23. Then at that moment the inscrutable goddess, the sole object of the world's veneration, whose true nature consists of the highest knowledge, spake to the damsel‖ about the lord of the land of Mahendra, pointing her forefinger directly at him.

24. "O choose thou the lord of the Mahendra mountain, who hath come to this festive ceremony of marriage-by-choice; and, there, listen to the quarrel between the temples of the elephants of the land of Kalinga, and the beauteous form of thy breasts.¶

25. "In vain did his enemies fly to the woods in fear, at the voice of the citizens crying, 'Here he comes'; even in the woods were they scared by their own ravings in sleep consisting of these very words, being heard and repeated by parrots.**

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* King Pṛithu had once uprooted the mountains, which could then move about, in order to make the earth fit for cultivation. He now comes to witness the battles of the king of Pāṇḍya in company with the gods.

† Lit: A maidservant acquainted with feelings said to Damayantī.

‡ This was meant both as a diversion and a sarcasm.

§ In Sanskrit poetry a laugh is always white.

‖ i. e. Damayantī.

¶ It will be remembered that the breasts of a woman are often likened to the temples of an elephant.

** Lit: even in the woods were they scared by parrots repeating their ravings in sleep consisting of these letters and heard (by the parrots).

26. "Mistresses left behind by kings running away, afraid of him, were seen by women of the woods; and, when asked to tell of some wonder of their native land, they spoke of the cool nature of the light of the moon.

27. "Damayantī, Urvaśī of the mundane sphere as thou art, utterly dominating him by merit alone, dost thou not prove even a greater hero than he, who subjugates (other) kings, with bows, bowstring and arrows?

28. "Wives of enemies, afraid of him, and passing their days in mountain caves, bitterly wept, coming out of them, while they were repeatedly asked for the rising moon by their children obstinately clinging to the illusion of the moon being their playing swan. But the women found solace and at the same time heaved sighs at the laugh of their children, who were delighted at the presence close by of the reflection of the swanlike moon present in their mothers' tears.

29. "When he sets about on the conquest of the world, the earth, wife of some hostile prince, goes through an emotional tremor, hoping intently, 'May he be my lord'.† The enemy kings, about to start on their upward travel, having fallen, confronting him in battle, see their way (heavenward) in the form of an opening in the sun.

30. "If some warrior, eminent in the world for his renown, angrily comes back (to fight), after the entire terrified host of this king's enemies have fled from the battlefield, he, too, despite his coming to the fore, shows his back, with his head quickly cut off and detached with a thud produced by the rush of the king's knife."

31. Putting her lotus-stalk finger on her lotus mouth§, as if in wonder at the merits of the king, Damayantī, whose gesture was full of art, said to Sarasvatī, 'Grant silence.'

32. Then, Sarasvatī spake to her about another king, great waves of her glances playing in his direction, (a king) who dominated the earth, with his fierce might, and compared with whom Cupid was not worth even a straw.

33. "Why dost thou not do what the king of Kāñcī desires, expressed by the mouth of his messenger? It will not matter—pray, let him forcibly tear away the gridle of thy robe.

34. "Holding his bow and shooting his arrows, he seemed to teach

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† A king being the 'husband' of the earth, the latter quivers with emotion at the prospect of having a new lover. The earth quaking owing to the commotion of the king's battles is fancied as trembling with emotion.

§ It was a sign to Sarasvatī to discontinue her speech.

his enemies this precept well: 'Only by submission to me can stability be won; by obstinacy, all (fugitive) routes must be traversed'§.

35. "Those serried|| swans, his fame, play in the fountain of tears shed by the wives of his enemies, taking away (for food) those lotus-stalks, the broken conch bracelets of the young wives of the heroes fronting his campaigns¶.

36. "If the suns of the warlike valour of all the Kshatriyas go down when his elephants, reaching unto the bosom of the sky, rush on eager for the commencement of battle, (elephants) whose heads are beautiful with the gleam of vermilion, and who bear a dark tint* up to their shoulders—it is because those suns, we know, are then reminded of the evening twilight mingling with the darkness of the gloaming.†

37. "Today the goddess of wealth (Lakshmī) reposes on his bosom.‡ She hath forsaken her home, the bosom of Vishṇu; and, so the Kaustubha gem looks like a cobweb made by spiders settling there, clearly on account of the open void.§§ She hath deserted also her lotus home, (now) clearly enveloped by cobweb threads.||||

38. "He hath created a miracle, the pool of his fame, sacred, and vaster than the ocean, (the pool) where the (three) worlds come to bathe. What poets are not silent about it? The moon possesses the beauty of a drop only of this pool.¶¶ Plunging into its waters, and becoming invisible, the Kailāsa mountain 'the abode of crystal' takes the place of the water deity Yāgeśvara.**

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§ Lit: The direction alone is traversed.

|| Lit: The row of swans.

¶ The tears shed by the widows of the enemies killed by him in battle are fancied as a pool of water where the swans of his fame live, while the conch bracelets cast off by the mourning widows are imagined to be the lotus-stalks, on which these swans feed.

* i. e. collyrium paint.

† The collyrium paint applied to the huge bodies of the elephants is likened to darkness, and the vermilion paint of their heads to the glow of sunset.

‡ Lit: between his arms.

§§ Lit:......Vishṇu's bosom, of which the Kaustubha gem is becoming a cobweb made by spiders, clearly settling owing to its defect of being a void.

|||| The lotus fibres are cobweb threads.

¶¶ Fame being "white", the moon is described as a mere drop of the king's fame.

** i. e. the white ocean of his fame is so profound that the white Kailāsa mountain can lie submerged in it, as if it were a crystal phallus of Siva,

39. "We know not how Ananta, the lord of serpents, manifests joy while listening to his fame; for with tears of inward joy he doth not cover his eyes, being about to hear with them†; being hairless, he exhibits no joy-rooted series of thrills on his limbs; nor does he wave his head, fearing the (possible) destruction of the earth‡.

40. "Vigorous in conquest as he is, in the thick of the fight he plunged his firm spearshafts, up to the very tip of their feathers, into the temples of the crowds of elephants of hostile kings. That was his great service to thee. Why dost thou not therefore show thy favour to him, despite his having inflicted this terrible punishment on the temples of elephants that are eager to vie with thy breasts ?"

41. With the grace of a smile lurking round the corners of her lips, and given out as if from delight at the merits of the king, Damayantī was really laughing at him. His greatness was after all capable of being sung; but Nala's might was beyond the range of words.

42. Sarasvatī then spake to Damayantī, the beauty of whose eyes surpassed the beauty of the eyes of young fawns,§ about another king, honoured by the assembly, directly indicating him with eyebrows gracefully inclining towards him.||

43. "Alas, alas! thou hast no pity on any of these kings, who look at the earth with drooping heads. Let the corners of thy eyes be bees drinking in the king of Nepāla, worthy of one's gaze.¶

44. "His long numerous arrows are bold. The utterly deadly activity of them consists of direct hitting, noiseless course, and the reaching of the border of the archer's ears*. It is meant to do harm to enemies alone.

45. "Though his vow is to please all men, his vow was not broken, even when he met his foes; for, highly vexed though they were, he thickly painted them with blood, putting them to the sword in battle.††

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known as यांगश्वर (See Vocabulary).

† Serpents are believed to hear with their eyes.

‡ It will be remembered that Ananta bears the earth on his head.

§ Lit :.........laughed at young fawns.

|| Lit : already pointing him with eyebrows, the seat of the grace of moving in his direction.

¶ Lit : worth drinking in.

* i. e. while being drawn by the archer.

†† There is a pun on the word रञ्जन which means both "pleasing" and "colouring". His vow being to "colour" or "paint" all men, he painted his enemies with blood.

46. "If haply the sun should fall into the fire of his valour, completely would it suffer the fate of a moth. Perhaps the creator, unable to create his fame, somehow made the ocean of milk to take its place.‡

47. "The fame of this king spreads as far as the Bridge of the South§ and the Mountain of Snow, which serve respectively as a line of hairs and a scarf to the two regions, inhabited by the scions of Pulastya's family‖. It spreads as far as the mountains¶ that look like pillars marking the commencement of the two cities of Indra and Varuṇa, lords of the east and west, (mountains) whose peaks receive a crimson beauty from* the lustre of the morning and evening twilights, which act as banners.

48. "By force he made the heads of his enemies roll along the ground, heads of those who fell fighting, loosing showers of arrows, in the forefront of the battle, or who fell at his feet, surrendering their arrows, upon realising the measure of difference between themselves and him†; heads cut asunder and lying low, or drooping under the weight of terror.

49. "The eyes of man do not see his arrows, while they are pulled out of the quiver, nor when they are joined to the bowstring, nor while being drawn up to the eartip‡‡. They are nowhere seen in the sky, nor earth nor target. But, their presence is inferred from the gashes in the breasts of enemies fallen in battle."

50. A witty serving maid, who knew Damayantī's heart, then said to the goddess, "How much wilt thou speak of him? Say rather, while the wide world is there, merits merely suffer from congestion in him."

51. The people restrained the followers of the king, who were angrily shouting, "Ho, this is a fine assembly! Here a slave girl says anything, proper or not, and (now) this one, baser than the other, proves insolent in the extreme."

52. Then the kind goddess of speech spake to Damayantī about

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‡ Lit:.........its substitute.

§ Setubandha.

‖ The bridge built by Rāma to cross over to Lankā is fancied as a line of hair on the body of the south, while the Himālayas are imagined to be a scarf worn by the north. "The scions of Pulastya's family" are Rāvaṇa and Kubera. The former's home is in the south, while the latter is the regent of the north.

¶ The mountains of sunrise and sunset.

* Lit: the crimson beauty of whose peaks is made by.........

† Lit: the other.

‡‡ See Verse 44.

another king who, like Purūravas, surpassed Cupid in beauty, her face confronting his direction.

53. "Discarding shame, under some pretext look at the radiant king of the Malaya mountain, with the white streaks of moonlike radiance playing in thy eye-corners, (streaks) redolent with the fragrance of thy lotus eyes.

54. "In vain does an arrogant foe running away from battle seek his own home, leaving this king hostile to him. Little does he know that even an inaccessible mountain tract|| cannot protect him from the king.

55. "The 'distant' mountain of Vidūra, deprived of suppliants¶ by this king, and so mellow with jewels that grow at the rumbling of clouds, will be so near as to become thy pleasure hill*.

56. "Fawn-eyed one, the row of this king's toe-nails looks like the moon on account of the presence of a beelike hue, the gloom of the lotus faces of hostile kings bowing (at his feet)†. He carries two warlike serpents, his arms, wellnourished by the profuse drinking of the life-breath of insolent foes-waves of nectar juice.

57. "The volume of his fame, in what world does it not exist ? It is the substance that completes the incomplete digit of the moon on Śiva's head. It forms an assemblage of corporeal forms matching with the numerous hoods of the serpent Ananta.‡ It is a plurality of forms assumed by the ocean of milk, a device of the ocean to do away with the fear of being drunk up by the sage Agastya from the hollow of his palm.§§

|| Means also: "even the goddess Durgā, the daughter of the (Himālaya) mountain", Durgā being a form of Pārvatī.

¶ Lit: "rendered unlucky in the matter of suppliants," who are attracted away by the king. The Vidūra mountain, also called Rohaṇa (See Voc.), produces jewels which are taken away by suppliants.

* i. e. the mountain believed to be in the south is so overgrown with its unwanted jewels that it will extend someday as far as the king's dominions, also in the south, and be at the disposal of Damayantī.

† The outline of the king's toenails is compared to the moon, while the gloomy appearance of the defeated kings as they fall at his feet is likened to the spot in the moon. Lit: he is one, the row of whose toenails looks like the moon owing to the insertion of a bee-born hue etc.

‡ i. e the pure fame of the king could easily provide a thousand white bodies to match with the thousand white hoods of Ananta.

§§ i. e. his fame looks like several oceans of milk put together, so that the ocean of milk need not be afraid of Agastya, who is reputed to have drunk up one ocean only.

58. "What can a hundred kings do to him that wields the Hundred-killing weapon? What can a hundred thousand do to one who is unerring in his aim||? Billions can do nothing to one that surpasses the 'Billion flower'¶ by a mere glance. Nor can a hundred thousand millions of millions do anything to one who destroys the entire race (of his enemies). Alas, his enemies have no other course than to get beyond the range of number itself."*

59. Then a girl friend, acquainted with Damayantī's feelings, said to Sarasvatī with a smile, "Look also at the other suitors impatient to be described by thee."†

60. A frown from their master restrained the king's attendants who were saying, "The goddess is here authorised to speak. Slave girl, who art thou, slut, to give a reply?"

61. Sarasvatī then spake to Damayantī about a king, full noble and worthy among kings by virtue of birth and character, who was brought to notice by the figure of the goddess slightly moving towards him.

62. "Why hast thou thus resolved not to look at the suitors that are come? Let thy vision be slack after at least drinking in Mithilā's lord.

63. "The heads of his enemies lie on the battlefield, biting the lips with their teeth in anger, saying "Lips, because you did not say to him, Save, save, this hath happened to us."

64. "In a great fight, though his right arm retreats (from the bow frame), taking with it the bowstring along with the arrow, the bow seems to be eager to embrace the advancing left arm in an ecstasy of joy.

65. "The fame of this king is ready for a joint sovereignty with the full moon, (a fame) that banishes the pride of the ali-bright Kailāsa mountain in its white radiance. Is it the shadow of a conch, a continuous mass of beautiful§ rows of autumnal clouds, a complete replica of the milk of the ocean of Milk?

66. "What men have not noticed his hand, which scatters around the mass of pearls found in the hollow region of the bony frame of the

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|| There is a pun on लक्ष. A लक्ष (hundred thousand) can do nothing to 'one who pierces his लक्ष (aim).'

¶ पद्म means both 'lotus' and the numeral of that name. The apparent meaning is: "(Enemies) numbering 'padmas' can do nothing to one who conquers 'padmas' (lotus blossoms) with his eyes.".

* See Notes.

† Lit: Look also at the haste of suitors other than this one for being described through thy mouth.

§ Lit: .... the beauty of rows.........

temples of the foeman's elephants, pierced by his sword? His hand seems to sow the seeds of the tree of Fame on the earth, cleft by the hoofs of galloping horses, in campaigns¶ undertaken with armies composed of men, elephants, chariots and chargers.

67. "Let the (allgiving) Kalpa tree manage somehow to live, bending under the pretext of the weight of fruits accumulating owing to the lack of suppliants, since this king is there, profuse in his charities. But, how will the Jewel Mountain*, highcrested with the uprise of its unspent wealth of jewels, manage to live, utterly disgraced by the scandal of its desertion by suppliants?

68. "The bride's aversion for the king was noticed, when she turned aside† to smile, a girl friend of hers having asked her with signs, "Shall I interrupt the eulogy of the king?"

69. Then the sweetvoiced goddess of speech pointed to another king with her eye, with a view to describing him, and flooded Damayantī's ears with words that were nectar streams of the moon, her mouth.

70. "Here is the lord of Kāmarūpa, superior to Cupid in beauty. He is not, alas, even looked at by thee. Thou art his beloved, worthiest of all. A woman‡ possessing a lustre rivalling thine is very rarely found.

71. "Lo, without any armour, his enemies, pierced by unbarbed arrows, crossed the ocean of existence, sinking low in battle, and piercing their way through the entire solar orb.§

72. "As the heat of this king's arms creates a veritable summer in the habitation of his enemies, should not likewise the poor wives of the foemen create there reservoirs of water with the tears of their lotus eyes?

73. 'On battlefields, who, looking at the unequalled martial commotion of his expeditions, leading to universal conquest, did not mistake the volume of dust raised by the hoofs of the horses in his vanguard to be the profuse smoke of the burning fire of the uncurbed might of his arms, that is fed by raw bamboo fuel, to wit, his enemies with blood gushing from the sword cuts given by him?‖

¶ Lit: in battles of fourlimbed armies.

* See Vocabulary under रत्नाचल. See also Verse 55.

† Lit: curved her face.

‡ Lit: Another.

§ i. e. went to the highest heaven as a reward for being killed in battle. See Verse 29. For the puns see Notes.

‖ See Notes.

74. "What are the worlds whose inhabitants, taking two pitchers, their own thirsty ears, immersed in the nectar stream of the poetry celebrating his fame[*], did not inaugurate the coronation of his Fame, which built a throne, to be occupied by itself, on the Ocean of milk, after the gods, churning the 'waters' of the Ocean of milk, had made them solid ?[†]

75. "The panegyric of his fame seems to be engraved on the stony hearts[‡] of a hundred thousand gazelle-eyed mistresses of hostile kings, which were not quickly rent at the news of the death of their husbands in battle; (engraved) with such chisels as the sharp fingernails of the women piercing[§] their own bosoms while they beat their breasts."

76. Then a maid, the bearer of the betel casket, who understood Damayantī's feelings, taking a betel-roll in the fold of her hand, said to Sarasvatī, "Do thou lighten the fatigue of thy mouth with this."[||]

77. Sarasvatī stretched her hand towards another Cupidlike king. Then to the bride, who was so pleasing to the people in the assembly, and had eyes resembling those of a young, timid fawn, she said.

78. "Thou pool of beauty's nectar! Here is he whom the land of Utkala loves for the multitude of his virtues. His eyes are fondly anxious to look at thy face. Verily, let the undulations of the radiant ripples of thy glances stretch out to him[¶].

79. "The Wish-cow and the (allgiving) Kalpa tree, whose suppliants have been attracted away by him who makes all suppliants content, satisfy their passion for charity; the cow offering pourings of milk to the tree, and the tree morsels of leaves to the cow.

80. "Clearly visible is that rosy hue of his hands and feet, caused perhaps by the rays of the rubies on the crowns of kings, who fell at his feet, and whom he raised with his hands.

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[*] Lit :......nectar streams of its poetic character.

[†] Lit :......the gods having created the designation of curds. The fame of the ruler of Kāmarūpa is fancied as a king, who, being pure and white, establishes his throne on the ocean of milk. The poet then describes the coronation of king Fame performed by the inhabitants of the three worlds. As the pouring of water with pitchers on the head of the prince to be installed is an essential feature of a coronation ceremony, the people are fancied as doing so, using their own ears as pitchers, ears with which they are accustomed to listen to the poetry occasioned by king Fame.

[‡] Lit : heart-stones.

[§] Lit :.........thrust (व्यस्त) during the beating of breasts.

[||] This was a hint to Sarasvatī to discontinue her speech.

[¶] Lit :......touch him.

81. "It is but proper that the sun doth not remain steady in any direction, and the forest-fire resorts to dense woods as its sole refuge; since they are vanquished by the valour of his arms. But, fie on the submarine fire that hath for fear entered into the waters, its enemy.

82. "The sprays of water from the trunks of the advancing war elephants of this king having brought about, I ween, the season of mist, should not the soldiers of hostile kings shudder in their hearts? Should not the lotus faces of their wives fade away? Should it not be a gloomy day for them all?

83. "It was highly befitting the virtues accumulated in him that he whose arrows are active in war, leaving all other limbs of his enemies, cut to pieces the vital parts of their hearts and shoulders; (hearts) that were arrogant over and again, (shoulders) that did not bend.

84. "The Fame of his arms having gone afar like a champion warrior*, conquering all objects proud of their own whiteness, the timid night lotus sleeps not at night; the wreath of Mallikā blossoms on the braid of thy hair crouches in fear; the terrified moon perspires, shedding† its nectar.

85. "A noble elephant of his, lying immersed up to its neck in water in thirst, calms the ocean's grief caused by its separation from the Airāvata elephant, showering on the ocean ‡ sprays of water from its trunk. The animal is whitened by flakes of foam rivalling in brilliance the fame of its victorious contests with fellow elephants§. It looks like having four tusks owing to the reflection of its pair of tusks on the water."||

86. Damayantī then closed her eyes, as if to ponder in her heart on the marvellous description of the king. But she repeated in silence Nala's name, with the wreath of Madhūka flowers in her hand, while Nala flashed before her mind's eye, growing clear.

87. Just as before, Sarasvatī, the goddess of the evening twilight, unfolded those utterances of hers in order to praise a king, who brightened the two sides of the assembly, and surpassed Buddha with his beauty.

88. "Fair maid, so ordain that the anxious king of Magadha receives now the long wished for showers of thy glances, given to sportive

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* The pure white fame of the king is fancied as conquering all other white objects.

† Lit: under the pretext of shedding.........

‡ Lit: in the guise of showering.

§ Lit: with the elephants of its region.

|| The Airavata elephant had four tusks.

dancing|| in the corner of an eye.

89. "Has the dark, inky night, frightened by his fame pervading the worlds, gone to the dark spot of the moon that is jealous of his fame? Has it fled to the foeman's face?

90. "In vain did the sage¶ hold the Vindhya mountain in check. The Rohaṇa mountain, deserted by suppliants begging of this king, will in a few days cover the sky, growing up with its sprouts of gems*.

91. "With what words shall we praise the fame of this king, earned by degrees by dint of his valour, and rivalling in whiteness the tusks of a mighty elephant? The golden Meru mountain, though turned into false silver by the mercury of the fame of other kings bedaubing it, hath again been turned into gold by the fire of his valour.

92. "Verily the region of the earth, against whose ruler this king leads an expedition, is made dusty, as if by the ashes of a conflagration of the quarters showered by Indra.

A form of the eight-formed Śiva, the earth begins at once to dance, taking the rain of blood (on the battlefield) for the evening twilight; and thinks, 'Ah, let not Śiva's customary rule of dancing in the eve be transgressed.'†

93. "The entire store of light at the disposal of the creator, which did not run short even during the boundless creation of the world in primordial times, was exhausted, when he had created the body of this king up to the moonlike face. Was then the hair that remained to be created‡ made with masses of pitchy darkness, easily available on account of the decay of the entire sphere of light?

94. "With the dust raised by the hoofs of his spirited horses during his expeditions subjugating this and that land§, this king crea-

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|| Lit: addicted to dancing on the stage (or dancing ground) of the eye-corner.

¶ Once the Vindhya mountain grew higher and higher till it impeded the progress of the sun. The sage Agastya asked the mountain to bend to enable him to pass over, and made it promise to remain so till his return, which never took place.

* See Footnote under Verse 55

† Śiva dances in the evening. As the Earth is a form of Śiva, she herself leads the customary dance in place of Śiva, thinking it is evening, at the sight of the darkness caused by the showers of blood in the king's battles. The earth trembling under the footsteps of the fighting armies is fancied as dancing, while the dust is likened to the ashes, with which Śiva's body is smeared.

‡ Lit: this hairy residue.

§ Lit: direction.

tes a darkness, which seems to be caused by the extinguished fire of the might of his foes. The monster Rāhu, as if challenged to a fight by moons, expanses of his fame, disguised itself in fear as the shadow of the earth, perceptible to astronomers only‖.

95. "His fame, owing to the vastness of its magnitude, cannot be contained in the three worlds occupying the cavity of Vishṇu's belly. So it seems his ivorylike fame filled up the three worlds, and went out through Vishṇu's navel, in the guise of a white lotus blossom.

96. "His sword, of a flashing black colour, is a serpent drawn from its lair, the sheath of it. It moves in a circle, clearly visible, while it is brandished¶. In battles it is a cause of terror to those of his enemies who do not act as snakecharmers, putting in their mouth the joint of an unfailing medicinal creeper consisting of their own finger in token of submission.*

97. "This king is clearly famous as being the foremost among archers, though he handles the bowstring of an (apparently) faulty bow, which in battle shows its back to the ranks of hostile soldiers, becomes crooked towards himself, and being cruel, utters a ferocious yell.†

98. "The enemies as well as the arrows of this king make no hissing sound, nor do they tremble, when they come to the fore and fall in battle. Proper it is that, once let loose, they have no return. But the wonder is, the enemies pierce "friends", and the arrows pierce foes.‡

99. 'This king hath engaged the world in the adoration of Virtue.

‖ In mythology, Rāhu is a monster who swallows up the moon during an eclipse. According to astronomy, it is the shadow of the earth falling on the moon. It is here fancied that Rāhu was frightened at the appearance of a large number of moons in the shape of the "white" fame of the king, and assumed a form, the existence of which is known only to the limited circle of astronomers.

¶ Lit: (the sword) which has a crooked motion coming into view on account of its waving The circular movement of the sword, brandished full length, is likened to the writhing of a serpent.

* Ref. to a custom of signifying submission.

† गुणग्राहिन् 'one who takes the bowstring' i. e. an archer means also 'one who appreciates merit'. It is implied by pun that the king is foremost among those who appreciate merit, appreciating the merit (गृह्णन् गुणम्) even of those who have otherwise grave defects, namely, cowardice, insincerity and savage manners.

‡ This is an apparent contradiction based on a pun on the word मित्र meaning both 'the sun' and 'a friend'. The real meaning is, the enemies "pierce the sun" i. e. being killed in battle, they go to the highest heaven through the solar orb (Cf. Verse 29).

The horse[§] he rides blinds the sky with dust, deafens the directions with the sound of its hoofs, makes the wind appear lame with the rush of its speed in war, and benumbs panegyrists with its merits. The horse disdains to touch the earth with its feet, rushing with continuous forward bounds.

100. "Lo, though the battlefield was crowded with onlookers[||], none could see the amazing dance of those dancers, the able enemy soldiers with their throats severed by this king; because, there was a darkness caused by the battle-front's blinding streams of dust rising from the surface of the earth, quickly cleft by the movements of the hoofs of horses rushing at a headlong speed.

101. "He dug a tank where waves are loud with gusts of air from the wings of bevies of birds playing in the lap of its waters, which are rich in fragrance on account of the unfolded petals of the graceful blue lotus blossom. The tank is pleasing to the eyes of travellers whose fatigue is removed by its banks occupied by rows of trees full of fresh, green leaves in the cluster of their branches.

102 "That pool of water is an old fellow with a body wrinkled with ripples, and white with grey hair, the rows of swans on it. It is supported by a stick, the pole in the middle; it bears the burden of many, many years. Like a bald, gravely[¶] moving head, it has its water worthily flashing in contact with brilliant moonshine[*]. Properly is it ever honoured by the salutation of pious men bathing in it.

103. "Young maid, in this tank, during the hours of watersports, do thou dally with this youth. There let the lotusstalk be the only means of distinguishing the reflection of thy eyes from the blue lotus blossoms. Let the reflection of thy figure take the place of the water-deities of the tank. Let thy face be installed in the sovereignty of its blossoming lotus realm.

104. "All black things in all the worlds have flown to fables for refuge, banished from the universe which is cleansed by the phenomenon of this king's fame. Lo, dark Disgrace never came within his[†] reach, terrified as it was by the farfamed king.

[§] Lit: The horse occupied by this king who has engaged etc.

[||] Lit: people looking at the battle.

[¶] Lit: suitably.

[*] क means both 'head' and 'water'. विकचा चन्द्रिका means both 'brilliant moonshine' and 'a hairless (वि+कचा) lustre' i. e. baldness.

[†] Lit: never took up its abode within the range of speech connected with him.

105. At the sight of Damayantī's attitude towards this king, a girl friend of hers said, "If others do not want him to be subject to disgrace, I too certainly do not. I shall only make that disgrace a Tamāla spray decorating the ears of the assembly.*

106. "The spots of this king's disgrace, numbering millions and millions, and resembling the darkness seen by those who are born blind, are sung by a crowd of dumb fellows born of barren women, on the eighth note of the gamut, by the shore of the ocean of the milk of tortoise dams."‡

107. With playful movements of her eyes, Damayantī surveyed the assemby composed of smiling faces astonished at these words. She looked also at the king to see whether he laughed or not.

108. It was the dark pupil of Damayantī's eye that was guilty of looking at some one other than Nala. But the corner of her eye turned towards Nala near by, showed a devotion worthy of its white and rosy hue.§

109. Then did Cupid, though he himself had no limbs of his own, oppress that bride, turning himself into an archer with another's limbs, to wit, Nala's ear-touching¶ eyes serving as arrows. He took up also a bent bow, the circular mark of fortune on Nala's hands.

110. The extremely fair Damayantī, a golden Ketakī flower, was full of thrills as the Ketakī flower is full of thorns. She had flashing, bright leafy designs painted on her body, just as the flower has playful radiant petals. She had a fragrance like the flower, and cherished a great love, just as the flower has pollen in plenty. As if on account of Śiva's wrath, she sought refuge with Nala, taking him for Cupid, Śiva's enemy.†

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* i. e. make the assembly listen to his disgrace. Tamāla leaves are described as being models of blackness.

‡ The verse is a conglomeration of things that do not exist. It is intended to make Sarasvatī's solemn description seriocomic.

§ It is implied that she looked at the Magadha king 'with the pupil of her eye' i. e straight in the face, just out of curiosity. But her side glances, which alone are expressive of love (6. 22), were meant for Nala. This verse contradicts the next canto, in which Damayantī is described as being perplexed in the presence of the four gods disguised as Nala, unable to distinguish the real Nala from them.

¶ श्रुतिचुम्बिना 'ear-kissing' is to be applied also to "arrow" i. e. an arrow which reaches the ear of the archer as he draws the bowstring.

† Damayantī is imagined to be a Ketakī flower, and as such she is hated by Śiva, the flower being excluded from the worship of Śiva. She,

111. Damayantī plunged into an ocean of joy, going far down, causing one to take her for a girl of the nether world, owing to her adorning the bottom of that ocean. With her mind fixed on the real Nala, she could not even glance at the four (false) Nalas who were before her, in spite of their likeness to him.

112. The king, too, presented her, the treasure of his heart, to his eyes as a loving present, and received her undulating glance, a welcome guest hard even for the gods to obtain. But, pierced anon by Cupid with an arrow composed of the surge of a stream of nectar, he rendered futile with a certain blindness of joy other significant showers of her glances.

113. Epilogue.

Śrī Hīra etc. In the epic, "The story of Nala", composed by him whose head is a bee attending the lotus feet of his mother, the twelfth canto, brlliant by nature, is at an end.

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therefore, seeks refuge with Cupid, Śiva's wellknown enemy; but, mistaking Nala for Cupid, she really betakes herself to Nala. For the allusion to the Ketakī flower see Notes on 1. 78.

CANTO XIII.

1. Then the palanquin-bearers carried Damayantī away from that crowd of kings, and took her to the five heroes assuming the form of Nala*; just as the fragrance of flowers removes the bees resorting to it from all other trees of the Nandana garden, and takes them to the (five) Kalpa trees.

2. At that moment, Sarasvatī who perceives the conduct of the people of all the worlds spoke about Indra in such a way that the consort of Śacī was described, but his disguise as Nala was not revealed.

3. "Noble maid, shall I speak of the excellence of the army of heroes belonging to him whose prowess vanquished his enemy, the demon Bala; and whose martial splendour terrified the demons on account of Gaṇeśa and Vishṇu living with him as warriors ?

(Applied to Nala)—

"Noble maid, what shall I speak of his descent from king Vīrasena†, possessing as he does a might subversive of the host of his enemies ? His martial splendour hath been perfumed in contact with the ichor flowing from the faces of elephants forming part of his troops.

4. "In battles and in processions, he‡ is followed by armies of gods rewarded with wars rich in spoils, (armies) on whom a sunlike lustre is shed by Indra's bow§ present in the bosom of the clouds that carry the moon and the followers of Śiva.

(Applied to Nala)—

"In his royal assembly and in his processions, he is attended by maids carrying Cāmara fans, who are adorned with profuse ornaments, and possess a sunlike lustre inwrought with (the colours) of the rainbow adhering to their mid-bosom, beautiful with pearlstrings shining white.

5. "Full mighty, he drew out the world submerged in an ocean of peril, clipping the wings of the extremely rugged mountains that carry crores of insolent elephants and lions.

(Applied to Nala)—

"Full mighty, he.........peril, destroying the allies of (hostile) kings, whose campaigns took a heavy toll of the lives of peerless white chargers, and who owned crores of insolent elephants and steeds.

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* Nala himself and the four gods Indra, Varuṇa, Agni and Yama disguised as Nala.

† Nala's father.

‡ i. e. Indra.

§ i. e. the rainbow.

6. "Thou with calyx breasts! know him to be none other than Indra, the conqueror of mountains, whose thunder in battles never fails. Dost thou not see this great marvel of his, the presence of his numerous|| eyes miraculously concealed ?

(Applied to Nala)—

"Thou......breasts! think not that he is a sinner in any way. He is the conqueror of kings, and flees not from battle. Wilt thou not furtively glance at his highly marvellous arms and eyes ?

7. "Broad-hipped maid, the gods, jealous of demons like Bala and others richly enjoying a prosperous sovereignty, lovingly take hold of his hands and feet. With Indra as thy consort do thou rejoice like Śacī.

(Applied to Nala)—

"Broad-hipped maid, his rosy hands and feet bear lines of fortune indicating a rich enjoyment of a sovereignty thriving with armies and the like. With him as thy consort do thou rejoice, as Śacī with Indra."

8. Hearing the whole of this speech applying equally to Indra and Nala, and perceiving the self-same beauty in both, the fairtoothed damsel received no conclusive evidence either from her ears or her eyes.

9. 'Is he Indra, or is he Nala'? Knowing Damayantī to be wavering thus, the great goddess once more composed a wreath of speech, pointing out to her the god of fire in the assembly.

10. "Here is the abode of heat. Ever upmoving is he. What hath not been acquired by this Conqueror of wealth¶! From him, brilliant, do thou acquire abounding gold. None hath a resplendent wealth of beauty like his.

(Applied to Nala)—

"Here is an abode of might. He thrives ever higher. What hath not been acquired by this conqueror of wealth?.........*

11. "Fair-eared one, the ashes left by divers earthly objects falling victim to the great fury of his flames paint even the body of Śiva, ascetic though he is.

(Applied to Nala)— .

"Fair-eared one, his prosperity resulting from the great campaigns of diverse kings falling victim to the great power of his arms excites the jealousy even of ascetics, and of those who are exceeding wealthy.

12. "Thou with a face like thy father's! The entire society of gods hath him for a mouth†. His seat is between Yama and Indra.‡ Betake

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|| The thousand eyes of Indra.

¶ An epithet of the fire god, who is believed to have produced gold.

* The rest is same as above.

† As oblations to the gods are offered in the fire, the god of fire is called their mouth.

‡ Yama is the regent of the south, and Indra of the east. Agni rules over the South East.

thyself to this refulgent one, who doth ever possess a deep red beauty of lustre.

(Applied to Nala)—

"Thou.........father's! The entire council of the learned hath him as its mouthpiece. His impartiality is even greater than that of Yama and Indra. Betake thyself to this refulgent one, who hath ever beautiful hands with a deep crimson hue.

13. "Powerful as he is, his brilliance is never slight on wood. When he abides amid fuel, the grasses are his enemies. Swift and rising, by what adversary can he be overcome on the earth?

(Applied to Nala)—

"Able as he is, he has no liking for those whose talents are poor. To him present in the thick of the fight the enemies are as straw. Progressive and quick, by what adversary can he be overcome on the earth?"

14. Having listened to this speech common to Agni and Nala, Damayantī perceived no difference between them. Her mind said of the same one, 'He is Nala', and at the same time said something else, 'He is not Nala'§.

15. Then seeing her thus reduced to a state of mind tinged with doubt, amazement and fear, Sarasvatī began speaking about another lord of a cardinal point, the son of the god whose rays cause the daylotus to bloom†.

16. "Lo, because he wields his mace, the entire world, trembling with fear‡, evades falling into sin. Is there any one free from death from the afflictions caused by him, which baffle even the Physicians of heaven?

(Applied to Nala)—

"Lo, because he wields his sceptre, the entire world.........sin. Is there a god marked by a lustre like his, which wounds even the pride of the Aświns?

17. "Samjñā, the wife of the sun, is heard to be the cause of his birth. But, Chāyā (another wife of the sun) hath nowhere been known as such. Whose life does he not destroy? It is this Yama who practised religious austerities in conformity with rules.

(Applied to Nala)—

"His name when heard brings good to his friends. To whom doth he not act as a friend? Such gleam of beauty as his hath nowhere else been encountered. With selfcontrol hath he practised religious austerities in conformity with rules.

18. "Moreover, his father is the beauteous-formed sun that obscures by his lustre all the refulgence of the moon. At whom is his death-

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§ Means also 'He is the god of fire' (अनल).

† i. e. Yama, the son of the sun.

‡ Lit: whelmed with trembling.

dealing power not aimed ? He has one disgrace; he is the ordainer of afflictions in others.

(Applied to Nala)—

"Moreover, his father was a king who eclipsed by his power the might of all other kings, and whose figure was beautiful with robes and gems. Towards whom* is his death-dealing power not directed ? He has the character of Krishṇa, being one who applies his mace to his foes.

19. "Fair maid, he alone doth wield power amid the dead. Know him to be the lord of human lives. Truly to him, the brother of the Aśvins, all creatures yield.

(Applied to Nala)—

"Fair maid, in the battle of enemies and others, he alone doth attain to power. Think of him as the lord of thy life. To him resembling the Aśvins in beauty, this earth among the primordial elements doth certainly yield."

20. This string of words, common to Yama and Nala, caused doubt in Damayantī's mind, already in doubt at the sight of more than one Nala. Verily it was something like crushing a thing already crushed.

21. Perceiving in Damayantī, who was gravely in doubt, neither an affirmative nor a negative attitude towards Yama, the revered goddess began to speak in a worthy manner, stretching her hand with the fingers extended in the direction of Varuṇa.

22. "That army of his, composed of many an ocean, doth indeed thrive with the roar of marine animals, (the army) that confronts all directions, contains many a cavern, and is lost to view on the further shore.

(Applied to Nala)—

"That army of his, the repository of many a sword, doth indeed thrive with hand to hand fights, (the army) that has an allpervading front, and contains numerous archers. Any check to it from an enemy is inconceivable.

23. "Along the front rank of his army, the vast, deeply rumbling ocean brings him delight with ornaments of gems, (the ocean) that is inhabited by crocodiles and dolphins and Vishṇu, and accompanied by woods (on the shore) containing lotuses in bloom.

(Applied to Nala)—

"On the boundary line of his vanguard, numerous trumpeting elephants gaily put forth their roar. They have smooth trunks and the flow of ichor. Their faces are covered with spots. They are bedecked† with ornamental gems.

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* i. e. towards what enemy......

† Lit : not lacking in.

24. "Graceful one, what river of his runs not along its banks with rapid streams? How can we speak of the river's sands, immense[‡] as they are, occupied by hundreds of crabs?

(Applied to Nala)—

"Graceful one, what army of his, with horses accompanied by chariots, rushes not at foes? How can we speak of those 'sands'[§] of it, multitudinous as they are, accompanied by hundreds of white chargers?

25. "Beautiful maid, betake thyself to yonder lord of the waters. Look at his excellence, the river Śoṇa attached to his feet. Moreover, the river Sarasvatī is devoted to his service. What pools of water serve him not?

(Applied to Nala)—

"Beautiful maid, betake thyself to this lord of the earth. Look at the rosy hue of his feet. He it is, besides, whom the goddess of learning serves. Who doth not resort to him with the hope of riches?"

26. Should not this ambiguous speech promote the growth of the row of creepers of Damayantī's doubts about the several Nalas? But, nevertheless it was strange that the speech likewise increased doubts with regard to Damayantī in the minds of Nala and Varuṇa as well.

27. Seeing the damsel undeceived even by the crafty gods who had disguised themselves as Nala, the great goddess spake to her, pointing to Nala who was surrounded by the assembly of kings as by a halo.

28. "Dost thou not recognise this king, the abode of beauty, who hath achieved advancement in victory in mighty battles? Is there any one to whom he doth not appear to be Jīmutavāhana by virtue of his benign activity, his liberality towards suppliants?[||]

29. "He is one who thoroughly studied Indra's law[†], and whose radiance blossomed forth with his royal coronation. Commendable will be thy acceptance of Nala, who is now thus mentioned by me by name.[¶]

30. "Knowing his wrath and his passion for warfare, as well as the

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[‡] Lit: owing to their being many.

[§] i. e. the soldiers.

[||] The verse might refer to Indra also: "Dost thou not recognise this handsome, jovial Indra, who hath......battles? Is there any one to whom he doth not appear to be the cloud-borne Indra by virtue of his malevolent activity towards hundreds of hostile demons?

[†] *Lit: way.*

[¶] The verse might refer to Agni also: He is one whose brilliance grew on account of his being drenched with the butter of Indra's sacrifices, into which he very often plunges. Commendable will be thy acceptance of generosity of his mind, thou shouldst offer thyself to Nala, the lord of justice, in the fullness of thy innate love for him.*

31. "Is it thy wish that his heart should not be bereft of the hope of marrying thee? What men living in the world does he not protect? It is not fitting that thou shouldst have no liking for him."†

32. Sarasvatī spake again to Damayantī, who was in a fix, having perceived Nala's identity with Indra from the first of these verses, with Agni from the second, with Yama from the third, and with Varuṇa from the fourth.

33. "Loving Nala as thou dost, how will thy surrender to yonder four, Indra, Agni, Yama ahd Varuṇa, be to the good? By no means. They are shining in this assembly, assuming an identity of form.

34. "Wise maid, why dost thou not conclude this divine being to be Nala‖ nor choose him as thy consort? Certain it is, he is not the reed 'nala'. It would be an overwhelming loss to thee, if thou shouldst accept him not. Who else could be thy spouse?§

35. Ascertaining these words about Nala to be common also to Indra, Agni, Yama and Varuṇa, the charming Damayantī, becoming restless, felt a certain grief, just as the tide of the ocean feels the submarine fire.

36. Just as in the presence of a diversity of doctrines people do not believe in the truth of monism, the fifth alternative, though truer; the four (pluralistic) theories, wishing to win this (faith), being engaged

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the god of fire..........

* Applied to Yama: "Angry one, knowing his passion for killing as well as the propitious character of the region owned by him, thou shouldst offer thyself to Yama who is not Nala.........(The region owned by Yama is the south).

† Applied to Varuṇa: "Is it thy wish that his hand should be free from the (customary) noose 'in order to press thy hand' (in marriage)? What men going by water does he not protect? It is not proper etc.

‖ Or: He is not a god. He is the lord of the earth. Why dost thou not conclude him (to be such) nor choose him etc.

§ The verse might be applied to each of the four gods, in which case the general construction would be:

"Wise maid, he is a god. He is not a lord of the earth. Why dost thou not conclude him (to be such)..........? Certain it is, he is not Nala. He has a mighty radiance, looking like Nala to thee. If thou shouldst accept him not..........................The अन्वय in this case is: विदुषि एष देवः, न घराजगत्याः पतिः ।.........नायं नलः खलु । (अयम्) अतिमहाः, तव नलाभः (भवति) ।

in preventing such a belief (in monism) from gaining ground: similarly Damayantī, in the face of this doubt about Nala, did not believe in the reality of the fifth alternative*, though more genuine than the rest, four other persons, desirous of winning her, having prevented her from acquiring such a trust.†

37. Kali will oppress Nala in the future, but Dvāpara‡ already made the beautiful damsel suffer. In this world, the two malevolent ages Dvāpara and Kali could not tolerate the marriage of Damayantī and Nala.

38. We know, at that very moment the five-arrowed Cupid with bewitching arrows, disquieting her simultaneously and separately with regard to each of the (five) Nalas, obtained a success for the number of his arrows§.

39. Damayantī never loved Nala for his beauty, she who rejected those gods who had Nala's beauty. Love of one being for another bursts into bloom, born solely of the maturity of one's deeds done in another birth.

40. "Where shall I get that bird‖ whom I might question ? By its words I should know Nala as before". Thus the wavy-haired maid, her mind occupied by Cupid, recalled at that moment the divine swan associated with Nala.

41. With a fervent ardour she looked at each of them over and again, but perceived no difference between them five. Then as if with a frenzied mind that raised a hundred doubts and again removed them, she said thus.

42. "There is a certain notion among people that there are two moons; but there is a cause for that error, the first being the pressing of the corners of the eyes, while the contiguity of transparent objects is the cause of the notion of image. But no reason is there for my illusion about the diversity of these.¶

43. "Or, is the jovial Nala jesting with me, assuming a diversity of

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* i. e. Nala.

† See Appendix on philosophical allusions.

‡ The hostility of Kali and his companion Dvāpara is described in Canto XVII. "Dvāpara" here means really "doubt" "uncertainty."

§ i. e. all the five arrows of Cupid seemed to have a simultaneous effect on her, a triumph, so to say, for the number five.

‖ i. e. the golden swan.

¶ She thinks she is suffering from a hallucination, in which Nala appears to her in five forms.

forms? Endowed with the power of knowledge, does he not perhaps possess this art, as he does the art of knowing the feelings of horses?

44. "Is one of them Nala? Is another Purūravas? Is another Cupid? Are the other two the Aśvins?* Am I not perhaps mistaking them for Nala, alike as they are by virtue of the eminence of their beauty?

45. "Erstwhile on every side did I see my beloved Nala, whelmed though I was with grief at his absence. Why hath that plight of mine returned again, by the play of which I see these unreal Nalas?

46. "Why do I, deluded, thus make wrong surmises? Clearly it is a trick of Indra and the rest. The goddess herself composed verses on them in such wise that they referred to the lords of the cardinal points† as well.

47. "How can any mortal sign be visible in my lord while he is amid these five gods who are deluding my mind? Alas, why is it that these gods bear not their usual characteristics, the possession of dust-free bodies and the like?

48. "Shall I beseech the gods to give me Nala? Or, away with them, stubborn in spite of my daily worshipping them for Nala! Their hearts are dreadful, like caverns, and the ocean of kindness of their hearts hath been dried up by the stroke of Cupid's Withering Arrow.

49. "Ye gods, lords of the cardinal points, like as the beneficial mission of meritorious books, even after they have acquired a beauty of letters derived from reed pens, vanishes when the books fall into wells, to wit, into the possession of blind fools; so likewise, why hath your benevolent mission, virtuous as you are, disappeared, alas, even after you have assumed Nala's beautiful form‡?

50. "What was written by God on the tablet of one's forehead, though unsuitable, was bound to come about, removing something that was suitable. What desire should I now cherish in my heart? Not the rays of the sun, but snow consumes the lotus.

51. "That I am thus unlucky here I surmise from this: even the (allgiving) Kalpa tree when I ask for Nala becomes miserly towards me. The hands of the tree, the tips of its leaves, have their fingerlike young shoots feverishly shrinking.

52. "Shall I put the garland of choice in the hand of the goddess,§

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* Cf. 10. 22.

† Here, Agni, Varuṇa, Yama and Indra.

‡ Lit: a charm of complexion derived from Nala.

§ i. e. Sarasvatī.

saying 'Whoever amid these is Nala, place it upon him ? But then I would make her the enemy of the gods, and I would not hurt a jewel of a friend for the sake of a mere straw, myself.

53. "What if I make the garland reach Nala, saying 'Let him among these who is the real Nala accept this wreath in order that I may choose him' ? But how can I do so, discarding shame ? It would be ridiculous, alas, the entire assembly hearing my words.

54. "But why does the last Nala, though just like the other Nalas, drench my heart with streams of nectar ? Or, perhaps, in spite of the similarity in letters between the first and the last word, the grace of the beauty of alliteration flashes in the last word¶ only."

55. Thus rejecting the surmises arising in her mind, Damayantī could not come to a conclusion with regard to any. Her face, with its joy marred by grief, resembled then the moon overpowered by the sun.

56. Epilogue.

Śrī Hīra etc. In his epic 'The story of Nala', full of sweet things, the thirteenth canto, an ocean of poetic emotion has come to an end.

¶ The last line of the verse is an example. Damayantī sets aside the possibility of the last one being the real Nala, as the last of a group has often a more delightful appearance than the rest.

CANTO XIV.

1. Then in order to obtain Nala, Damayantī eagerly set about the gratification of the gods. The creator made Surabhi the wish-cow of the gods; but he made the gratification of the gods the wish-cow for men.

2. The gods are like a grove of Kalpa trees to us, bearing choice sweet fruits as a result of the provision of waterbasins, namely, the ceremonial circumambulations to the right; and pourings of water, to wit, the preparation of unguents and incense.

3. Full of faith, she bowed to the gods, uttering their names. The salutation of those who have faith in the gods is a synthesis of the components constituting an all-encompassing success.

4. As she, in her heart, visualised the omnipresent gods by force of meditation, her vision became to her a surety of the fulfilment of her desire. The gods, once seen, vouchsafe a noble boon.

5. There she worshipped them, while the people in the assembly looked on amazed. Flowers bloom when fruits are coming; the gods rejoice when a result is about to be won.

6. She then worshipped them with hymns and bunches of flowers, fresh and delightfully soft; hymns pleasing by their clarity, and flowers by their purity; hymns joy-giving, and flowers sweet smelling; hymns composed in metres regulated by syllabic instants, and flowers growing on Mālatī plants; hymns that had sixfooted verses accompanied by songs, and flowers that had singing bees.

7. Singleminded, she bore them on the lotus seat of her heart, installing them there by mental concentration. The unclouded contemplation of the gods is the prelude to the attainment of a result desired.

8. Thereupon the four gods, pleased of themselves, were satisfied at that amount of devotion. How much blowing would a fire need when it wanted to be manifest of itself ?

9. Having obtained the favour of the gods, she recalled the manner of composition of Sarasvatī's pleasant speeches. The gods, indeed, when pleased, give nothing else than that they grant a wellordered mind.

10. Keeping in view the last Nala§, she then connected with its special subject each verse, which was applicable to one or other of the gods, but was irrelevant with regard to any one else.¶

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§ i. e. the fifth or the real Nala.

¶ i. e. she now understood that the verses 13. 10 etc, though apparently applicable to Nala as well as the gods, referred only to the gods and not to Nala.

11. At that moment she came to know that the verses (taken separately) referred to the womanly devotion of the regions of the sky to each of the divine regents† on account of the dependence of each region on one or other of them. But, taken together, they referred to Nala alone; even as the diverse regions, all combined, were subject to Nala alone.

12. (Now) she surmised that each verse which was applicable respectively to Varuṇa, Indra, Yama and Agni, referred to Nala, when connected with the others. Each one of the verses then served to single out the god, not Nala.

13. When she concluded the last one to be the king, her heart was replete with joy. Pondering on Sarasvatī's way of speaking, she said with a mind swimming in an ocean of thought.

14. "Verily she possesses a certain grace of speech. For she is Sarasvatī assuming a corporeal form. Speaking in puns, she welcomed Indra and the other gods, and singled out to me Nala as well.

15. "As a favour to me, she strung together four garlands of speech* to indicate Nala clearly. Two of them ¶ could be applied to Nala. Lo, my own delusion was great.

16. "That those words of her conveyed a twofold meaning is verily the play of her poetic power. For even the lords of the regions of the sky, altogether different (from Nala), played the role of mortal kings.

17. "Did the goddess then approve the rejection of the four gods, Indra and the others, as they were being pointed out one after another? Did her pleasant speech, therefore, urge me towards Nala? O what a delusion came over me!"

18. At that moment Damayantī saw that the earth was not touched by the gods, who surely considered the Earth to be the wife of another, holding with devotion the feet of her consort Nala‡.

19. Coming to the fore, she saw in the gods no blink of the eyes, but noticed it in the king, as if it were saying, beckoning to her, "Come here, and be united with Nala."

20. The maiden perceived no dust of the earth on the gods, but saw it on Nala. Doubtless it was attached to him from the Earth while she gave him, her husband, an embrace.§

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† i. e. Indra and the other three gods.

* 13. 28-31.

¶ 13. 29, 30.

‡ Nala being a king, the earth was his wife. The gods of course do not touch the ground when they are on the earth.

§ Cf. Verse 18.

21. She saw on Nala, but not on the gods, perspiration that looked like a layer‡ of diamond on a beautiful surface of gold, as if it wished to abate within his frame, eager to embrace Damayantī, the heat caused by its separation from her*.

22. The maiden saw that the garlands of the gods were fresh; but that of Nala was fading, as if it thought 'Having won this tender maiden today, will Nala have any regard for me ?'

23. She saw in Nala, but not in the gods, a gleam that seemed to declare, 'How much will the gods assume of his beauty ? Nala's gleam is still not theirs.'

24. The idea which had first risen in her mind about Nala corresponded with these signs. From the manifestation of these characteristics she knew also that she had obtained the favour of the gods.

25. Then love urged the damsel to place her wreath of choice on Nala, while shyness held her back. Equally did she bear the urge of both.

26. Eagerly she made a strenuous effort to make the wreath embrace her beloved. But from shyness and stupor, not even a slight stir was there in her lotus hand.

27. The beauty of an overlord came over the Sentiment of Love abiding in her heart, which held a parasol, the dynasty of the moon§, and was made to move like a swing by bashfulness and Cupid.

28. Her hand, eager with the wreath of choice, going towards her beloved, stopped again. Her everchanging glance went half way towards her beloved's face, but back it came again.

29. Her heart had already reached her beloved, but her eyes could not move. The saying that shame abides in the eye was at that moment clearly made true by her.

30. Somehow casting a glance at the beauty of Nala's lotus face, the bashful maid half looked at that orb of the moon, Sarasvatī's face.

31. Perceiving those feelings of hers, the goddess spake thus to her, feigning to be ignorant, "The screen of the wave of thy shyness doth not allow even me to discern thy thoughts."

32. No sooner did she whisper the letter 'Na', half of Nala's name, in the ears of the goddess† than she became overwhelmed with shame.

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‡ Lit : sprout.

* Lit :.........to abate the heat of his body caused by separation, (a body) desirous of embracing.

§ Nala, a scion of the lunar dynasty, is fancied as a royal umbrella under which love thrives like a king in Damayantī's heart.

† Lit : As soon as the letter......was admitted into the ears of the goddess.

She bent her head low, rubbing her fingers one against another.

33. Sarasvatī, taking hold of her hand, led her towards Indra with a smile. But Damayantī proved true to the significant name Perverse, common to women in general.**

34. The goddess started to take her to Indra (again), smilingly pulling her by the hand. At this she drew back her hand with a start, as if it had been placed by mistake on a serpent's body.

35. The goddess of wellbeing associated with the sovereignty of heaven grew jealous, when she saw Damayantī going towards Indra. But, affectionate to Indra, she was ashamed to see Damayantī then turn away from him.

36. "I heard thee say No in respect of Nala. So name some other suitor." Exhorted thus by the goddess‡, Damayantī, tossed by the conflicting emotions of bashfulness and love§, indicated Nala with her eye.

37. While the gods laughed, placing their hands on the hands of the nymphs, Sarasvatī, fondly embracing Damayantī, and leading her to the middle of the passage running in front of the mortal kings and the divine lords of the regions of the sky, made her look like a travelling idol of the goddess Durgā.||

38. Seeing Damayantī going unasked¶, slowly and slowly in the direction of Nala, Sarasvatī turned her back from the middle of the way, wishing to take her again to those very gods.

39. But Damayantī repressed the close embrace of the goddess, even as a newly married bride does that of her spouse, briskly moving her lotus-stalk neck as she turned her lotus face away*, (a face) distinguished by† the humming noise of those bees who were her maiden friends.

40. The goddess, with the corners of her lips drenched with a smile, said then to Damayantī, who was by no persuasion willing to go towards the gods, "Thou with the orb of a face excelling the moon! what suspicion canst thou have towards even me?

41. "Without bowing at the feet of the gods, without fully obtaining

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** वामा "woman" means literally "perverse."

‡ Damayantī had uttered 'Na' (न) in her attempt to name Nala. Sarasvatī pretends that it was a No, rejecting Nala.

§ Lit: Damayantī who was an arena of a duel between bashfulness and Cupid.

|| Durgā idols are still carried in procession in Assam and Bengal on the Vijayā Daśamī day. See, however, Voc. under पान्थदुर्गा.

¶ The reading अदेशिताम् has been adopted.

* Lit: making her lotus face such that its stalk grew agile in turning aside.

† Lit: marked by a symbol, the humming noise etc.

their permission, how can thy desire to choose Nala as thy consort be proper in the face of their hostility ?"

42. Once more taking Damayantī by the hand, who grew confident at these words, the goddess made her bow to the gods and said to them, "Your kindness she now deserves, devoted to you.

43. "Ye lords of the regions of the sky, this devoted woman chooses you not as her consort, for you are many; nor any one among you for fear of humiliating the rest. She seeks therefore to choose this king, who is but portions of yourselves combined in one.

44. "Long ago did the creator bring about Damayantī's marriage by choice, through the (chance) contact of her wreath with Nala on the way as well as by her dalliance of love through a (chance) embrace of Nala.‡ What then remains that you attempt so much to thwart it ?

45. "Or, perhaps it was a desire to bring fame to Nala, never deviating, along with his subjects, from the path of caste duty, that brought you to the earth, you who were pleased with this manner of his activity."

46. Sarasvatī took her to Nala, when the gods, on hearing these words, gave their permission with significant movements of their eyebrows, their lips playing with smiles in the orbs of their faces at these words of the goddess.

47. Sarasvatī brought Damayantī's hand, charming with a wreath of Madhūka flowers, near the neck of that moon of the earth§ Her hand was immovable even by Cupid, while she stood motionless with shame.

48. Round Nala's neck the bride then let fall the wreath of Madhūka flowers, decked with Dūrvā shoots, as if it were a line of letters offered in writing in token of her acceptance of him.

49. The king bore round his neck that wreath of flowers, looking like Cupid's noose, and beautiful with deep blue Dūrvā blades resembling in lustre the sentiment of Eros*.

50. Methinks, with a face downcast with offended pride, Damayantī jealously looked at that garland, which was flashing bright in contact with Nala's body, and had on it an emerging line of thrills, the tips of the Durvā blades.

51. From the mouths of the beautiful women of the city there went up a loud Ulūlu sound, a sort of auspicious song of theirs, the letters of which issued forth as if incoherent from joy.

52. The wreath of Madhūka flowers, resting on his spotless bosom,

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‡ See 6. 49-55.

§ i. e. Nala.

* This is the conventional colour of शृङ्गार.

and mirrored on it, looked like a line of Cupid's arrows, partly lying on the surface and partly gone inside.

53. At that moment, while Damayantī's body bristled with thrills, all her hair seemed to stand on tiptoe, eager like children to witness the bridegroom's charm.

54. She, with the charming lips, brightly shone, all her limbs bristling with the (erect) tips of her hairs, as if she were Cupid's archery ground, bedecked with target poles.

55. At that moment did all her movements vanish, as if blown away by the gusts of wind loosed by Cupid's arrows. Or, perhaps were they for a moment cajoled away by Kali in order to make with them a vigorous effort to win her for himself.

56. While Cupid caused that perspiration in Nala's hand, which was touching the wreath bestowed by her, he was creating the ceremonial palmful of water† for the coming marriage, a mighty festival.

57. Tender as she was, she resembled cotton wool. So it was natural that she should be shaken by the blasts of air from Cupid's arrows. But a wonder it was that Nala, a mainstay of the earth, should have a violent tremor on account of them.

58. The wreath of flowers, reflected in the tears of the (rival) kings, seemed to remain thrust in their very eyes, judging from the redness of them. But rightly were Nala's eyes wide open‡, which drank in the wreath.

59. From the joy caused by the touch of Damayantī's hand, Nala was so greatly benumbed that he long resembled a pillar fixed for Cupid to aim his arrows at.

60. Close to him, the rulers of the regions of the sky, renouncing that beautiful form, now receding from them, assumed their own forms; just as some one resorts to begging, renouncing an empire; or goes over to old age, traversing the period of youth.

61. The erstwhile hidden (thousand) eyes of Indra, as he was casting off his disguise as Nala, appeared first, as if from a desire to see the beauty of Damayantī's emotions, each eye vying to be first.

62. She (now) saw an approaching sage, the founder of a family group, whom Indra, enemy to his own family, seemed to place in front of him as a noble friend, on account of the obstacle

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† Ref. to the water poured on the bridegroom's hand by the bride's father as a token of the bride being given away.

‡ Lit: The interior of the king's eyes rightly adopted a dilation. See also Notes.

to Indra's marriage with Damayantī; for a marriage depends on the favourable character of the ancestral families of the bridegroom and the bride.§

63. Agni enveloped his body with shooting flames, as if he wished to destroy with torches the mighty gloom of the infatuation caused by his love.

64. Alas, Light, the companion of Agni, appeared faint in the day, as if it quickly hid itself from shame before the people, Damayantī having chosen a husband other than Agni.

65. Yama assumed a form, emitting gloom, and dreadful with eyes red as a cloth dyed with red lac, (a form) accompanied by a mace, as if he were then Wrath coming to occupy the hearts of the kings.*

66. Citragupta, Yama's highly meritorious scribe, and the colour† of Yama's body which had been marvellously concealed came into view together. The former put ink on the surface of a writing leaf, which ink the latter claimed to surpass‡.

67. The mighty Varuṇa shone forth, assuming his watery form, and bearing his noose in his hand, the tie of his mind, slackened at that moment with regard to Damayantī§.

68. The lord of the waters was indeed without any companion, for he misunderstood the precept "One should come to a woman in the company of some one else", and thought "How can one, accompanied by one's wife, win another woman" ?||

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§ e. g. the bride and the bridegroom should not belong to the same ancestral family or gotra. Indra, being a god, has no gotra: he is besides said to have destroyed his gotra i. e. killed his kinsmen (See Notes). Unable to satisfy gotra conditions, he brought with him a pravara or the founder of a family group as a substitute.

* i. e. the rejected suitors.

† Lit: attribute.

‡ i. e. Yama's colour was blacker than ink.

§ Lit: bearing his noose fixed in his hand, as if it were related to the unloosening of the tie of his mind, effected at that moment with regard to her.

|| Considering [illegible] weakness of human nature, moralists advise men to come to a wo[illegible]n the company of some one else (सद्वितीय). Varuṇa, however, misunderstood the saying and took the compound सद्वितीय to mean "accomp[illegible] one's wife [illegible] the word द्वितीया means a wife. He thought सहद्वि[illegible]: mea[illegible] सहधर्मिण्या वर्तमानः. Varuṇa's epithet जलाधिप "th[illegible] of the [illegible] is here purposely used, as

69. Thereafter Sarasvatī also manifested her divine form, pleasing to Vishṇu. Perceiving her with her emblems coming into view, the maiden wondered no more at the manner of her speech.

70. Indra and the other gods, who were displaying this fun of transmutation of forms, in that onlooking assembly of heroes, caused, alas, the discomfiture of magicians, destroying the means of their livelihood.

71. Then looking at Nala and Damayantī, who attained the unattainable object of their desire, both charming with the emotion of their mutual love, Indra, the mighty sovereign of the Golden Mountain*, then said, delight in his heart.

72. "Damayantī, so to thee is given this king, a boon that is rarely obtained. Nala, because thou sincerely executed thy mission†, here is my favour to thee—

73. "In sacrifices will I partake of thy oblations, assuming a form visible to the eye. Many doubt the existence of gods independent of sacrificial formulas, not seeing any sacrifice partaken of by us.‡

74. "When the end comes, be merged in Śiva and Pārvatī, thyself and thy wife. The anxiety 'What shall I be like at my death ?' doth indeed oppress the heart of a sentient being.

75. "On the bank of the river Asi, near Vārāṇasī, a city will rise for thee to live in, called after thy name. For, if thou live in Kāśī, desirous of salvation, the joys of Damayantī's company will be curtailed.

76. Then the god who is the mouth of the gods§, who are familiar with the taste of sacrifices, having wreaths of smoke for beard, said to Nala, "May thy prosperity be unbounded as the milk of that wish-cow, thy own vision of me.

77. "May my body which serves to burn and cook be subject to thy will. Becoming its master, mayst thou excel Cupid, who was overpowered by this very body of mine.

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79. The god who is the son of the sun§, also pleased of himself, said to the king "This my tongue hath long been eager to give thee a boon on account of thy deeds.

80. "Let all kinds of weapons along with their appurtenances appear to thee, the conqueror of enemies. Nothing higher than this is worthy of being attained by those who are dedicated by the hero's vow.

81. "Even if thou shouldst suffer the direst turn of fate, may thy heart not deviate from the law. The trio of virtue, wealth and desire abides in the hands of one who forsakes not piety, and is not devoted to anything else."

82. Varuṇa, pleased at heart, spoke to the king words accompanied by a smile, "Having bestowed Damayantī on thee, I give thee now two boons by way of giving her a dowry.

83. "Wherever thou wilt, let there be water anon, even in a desert. Water doth maintain the life of creatures in the world in a way in which the other elements do not.

84. "At the mere exertion of thy will, let a desert, whose heat expands with the summer sun, turn into an ocean, and then again become the abode of camels as before.

85. "In contact with thy limbs, let there be a freshness and divine wealth of fragrance in flowers. Nothing have I seen like flowers that produces both religious merit and bliss."

86. Smilingly did Sarasvatī, too, say in joy to the king "Shouldst thou not accept something from me, bringing as I do delight to thy beloved?

87. "The wise should not despise a thing, though slight, which comes without one's asking. Offered by an honourable Fate, methinks, such a gift of love is worthy of a high esteem.

88. "King, reflect in thy heart, and ever meditate on my pure mystic formula, which, without any form, embodies Śiva, and is accompanied by the moon.¶ The formula represents the form that goes by the name Pārvatī and Parameśvara, universal, but twofold owing to the union of two shapes, male in one half and female in the other.*

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§ i. e. Yama.

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90. "If he who is solely devoted to me meditates on my figure composed of formulas, concentrating his mind on me, and worshipping me with beautiful flowers, perfumes and the like, as I ride my beautiful swan; and, if he, at the end of a year, puts his hand on the head of some one, whoever he may be, the latter, too, will of a sudden compose elegant verses. Worth seeing is the wonder of this particular form of mine.

91. "Ornament among kings! everyday will I make Damayantī famous as a woman, an abode of virtues, devote herself more and more to the sport of clasping thy neck. With emotions she is cherished in thy heart, and in the heart of the (future) poet of thy life. Everyday will I make also the Vaidarbhī style entirely devote itself to the game of wordplay in thy speech†; (the Vaidarbhī style) that is known as a woman, and is an abode of merits. It is replete with poetic emotion in thy heart, in; the heart of the poetic narrator of thy life.

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93. The goddess and the gods then said (to Damayantī), "Say, what desired object shall we give thee, the crownjewel of the world ? Nothing is unattainable to thee, who art chaste. Ah, let him who wishes to infringe thy vow be reduced to ashes !

94. "Astonished art thou to see us assume our (real) forms, discarding our disguise. In thy heart, too, let knowledge spring up to acquire its form, wisdom."

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97. Turned by those kings into an incarnate deity of the river of the sentiment of pathos, Damayantī at once besought her father and made him give to them the worthy ones among her friends. The kings, too, gave up the purpose of ending their lives, because Damayantī was not theirs, when they received those damsels who constantly imitated their comrade, learning from her all her arts.

98. Alas, as Nala, equal to Indra in splendour and glory, was then about to start for his residence, a shower of flowers fell from heaven, as if it were Indra's fame assuming a corporeal form, shedding tears*, to wit, the honey of those flowers, with bees dropping on it.†

99. At that moment the gods, leaving the king, a portion of their own bodies, felt a pain that is caused by the mutilation of a limb. Sarasvatī, too, full of anxious thoughts as she was departing, looked at Damayantī, the abode of her own grace, turning and turning round.

100. On that festive occasion of giving a daughter in marriage, king Bhīma singly; Nala and Damayantī both, in order to wipe off the evil words of the (rejected) kings; and the kings, who were many, as they were going each to his own camp, all these played, played and played auspicious music in joy.

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Śrī Hīra etc. In the beautiful epic 'The story of Nala', composed by him, whose fine sayings are clear as the autumnal moonlight, the fourteenth canto, brilliant by nature, is finished.

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CANTO. XV.

1. The king of the land of Nishadha*, honoured with that wreath of choice, then went to his palace†, showering vast riches on the panegyrists, particularly on those who sang Damayantī's virtues.

2. On the way he gave away gifts in such a manner that the heaps of jewels, left behind like straw by the minstrels feeling the tremendous burden, were long gathered in plenty by an eager crowd, as if they were grains of corn left behind by reapers in the fields.

3. "Should he‡ not be ashamed to have taken a woman in the open assembly ?" ' How can a person with excessive beauty be happy ?" Such utterances of the sycophants of the (rejected) kings were drowned by the recitations of panegyrists and poets.

4. The imputation by enemies of petty faults that are untrue serve only to set forth the innocence of the good. If a charge were true, there would never be an attempt to attribute a false guilt.

5. The king of Vidarbha, too, in a cheerful mood, entering the inner apartments with his daughter, said to the queen who was in suspense, "Anxious one, accept thy son-in-law, Nala.

6. "In comparison with the lustre of Nala's body, Cupid is mere straw. He will sanctify our family with the splendour of his lineage. Our daughter alone knows how to single out such a suitor amid a gathering of the heroes of all the three worlds.

7. "Let gazelle-eyed women perform ceremonies, regulated by womanly convention, and befitting the auspicious occasion of a marriage. We shall carry out the injunctions laid down in the Scriptures and the Law books." Thus he said and went out.

8. The assembly of astrologers, looked at in the face by the king on going out, declared the astrological moment to be free from defects caused by the rise and fall of planets by virtue of its perfect qualities. Thereupon the king made preparation for giving his daughter in marriage.

9. He then sent word to Nala through a messenger, "Let my family and my daughter be favoured by thee. Today, after a long space of time, let the sprout of our desire grow into leaf by virtue of the ceremonial water washing thy feet."

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* Nala.

† i. e. the palace destined for his use during his stay in king Bhīma's capital.

‡ i. e. Nala.

10. Hearing the echo of king Bhīma's words going up thus from the messenger's mouth as from a cave, Nala said, 'Here I go. I bow at the feet of my superior.' He sent back the messenger, liberally bestowing gifts on him.

11. The king of Vidarbha, when he heard the messenger's report, waited for Nala, full of esteem, even as the eager Cakravāka bird, hearing the crowing of the cock at the end of the night, waits for the sun.

12. At that moment, in one place, a woman expert in painting felt a certain pride, being selected (for the task)*. Another, expert in making cakes, acquired a certain dignity by reason of her occupying a high seat.

13. The facades of all the houses of the city, tinged with a beam of joy, shone forth with the rays shooting from the gates of pearls and gems; (rays) assuming the sportive role of travellers.

14. At that moment, wreaths of flowers, out of season, and made with strips of cloth, were spread over the streets like a canopy, fearless of heat, and confounding even bees owing to their being so richly perfumed.

15. The citizens shone, covered with ornaments. The houses shone with their lustre heightened† by manycoloured paintings. In the city, the very form of the earth seemed to be transformed on account of the bejewelled floors of the houses.

16. Then rang bells in continual peals in the city. Harps sounded in highly swelling tones. Flutes reached a high pitch of intonation. Drums sounded unrestricted by any limit.

17. Lyres were not drowned by flutes, nor flutes by singers, nor singers by cymbals. Cymbals were not drowned by tabours, nor tabours by drums, nor drums by tambours, nor tambours by drums.

18. The farspreading noise of the crowds, deepened by the sound of wonderful musical instruments, and mellow with its resonance on the waters of the ocean, more than filled¶ the ears of the elephants on the limits of the regions of the sky.

19. In conformity with family custom, lifting up golden pitchers, a multitude of matrons then bathed the princess on a raised platform, beauteously gleaming with decorative designs.§

20. With their mouths bent, the pitchers carried mango-tree sprouts,

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* Lit: put forward.

† Lit: bathed.

¶ Lit: was not contained in.

§ See Voc. under चतुष्क.

which seemed to be the gloom of their deep disgrace; for they were conquered and reduced by her breasts to the position of watercarriers, as if as a mark of their slavery.||

21. Drenched with water over and again, and becoming gradually rediant with a silk scarf shining white*, she, at that moment, perfectly resembled the meeting point of the rainy season and the autumn.

22. Radiant with a white-shining silk scarf, with her raincloud lock of hair dripping water, she at times resembled the sky, once made gloomy by rainclouds rent asunder, and (then) beautiful with the lustre of the moon.

23. Verily the lock of her hair, scattering for a moment clear running drops of water, shone forth, as if it were emitting white pearls of fame, earned by its conquest of the dark bushy tail of the Camarī deer.

24. Made brighter by the water on her body being wiped off with a tender cloth, she shone much like a golden image, glowing clear from being burnished with a stone.

25. If gold were to learn the art of being fragrant from the slightly opening flower-leaves of the golden Ketakī, it would acquire the grace of her limbs, redolent with beauty-paint, and shimmering with a gleam.

26. Expert in all the arts, the girl friends of Damayantī, who was taken to the middle of a bright platform, adorned her in a moment neatly on every limb by virtue of their long training in their art.

27. She who was beauty's climax even without any adornment was adorned by clever maids, and seen to be fairer. But who will have the skill to prove that she shone not by her adornment, but the adornment shone by her?

28. On receiving an ornamental mark of red arsenic on the forehead, her face, embellished by her lips and eyes, surpassed in beauty the moon with a Campaka bud offered to it in worship, after it has been worshipped with blossoms of the Bandhūka and the lotus.‡

29. A certain damsel tied her lock of hair, a spray of flowers, softened by the smoke rising from the censer. Her hair was a mass of

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|| Damayantī's breasts, fancied as being fatter than the pitchers, are imagined to have defeated them and made them their slaves. The customary mango leaves attached to the mouths of the pitchers represent the gloom of their disgrace.

* Also ....bright with the moon, her silken scarf.

‡ The face with the ornamental mark is compared to the moon worshipped with a Campaka bud, while the lips and eyes are compared respectively to Bandhūka and lotus blossoms.

yarn for the making of the cloth of darkness which covered the night of blindness brought by Cupid to her royal suitors.

30. It was after a long while that a girl, who repeatedly bound the fume of incense, taking it for a lock of hair, came to bind Damayantī's Cāmara-like hair, having learnt that mistake of hers through the smiles of her maiden friends.

31. Her wavy flowing hair, with buds of Karuṇa flowers then set in it, resembled the Yamunā river undulating with dense ripples, that looks as if it were being dragged by Balarāma's plough†.

32. The gold band worn by her on the forehead was a flash of lightning accompanying the clouds, her hair. The lightning's permanence, maintained by nectar‡, I surmise to be due definitely to its contact with the moon, her face.††

33. The curls of Damayantī's hair gleamed on the border of her brow-ornament, as if they were winding creepers of smoke and soot issuing from that light, the ornamental mark of red arsenic on her brow.

34. The ornamental line drawn with collyrium paint (on her temple) brightly shone, reaching unto the corner of her eye. It seemed as if the Beauty of her youth* cast that thread to extend her eyes.¶

35. That line was perhaps painted not with collyrium. It was a trail left by the sapphire-like pupil running to the eyecorner oft and anon with an amorous grace. Was it painted with the pupil's darkness-born gleam ?

36. In contact with that line of collyrium, Damayantī's eyes acquired the beauty of two lotus blossoms, used by Cupid as his arrows, and marked|| with the line of scars left by the bowstring on Cupid's hands.

37. The rent near the eyes of the black antelope bespoke the fact that the creator wished to put out the eyes of the animal, thrusting his fingernail into them, for their offence in bearing resemblance to Damayantī's eyes at the time of creation§.

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† See Introduction.

‡ Lit : The permanence of its lifespan which resorts to nectar.

†† The face is the moon, and the gold band a flash of lightning made permanent by the nectar of the moon.

* Lit : The second beauty of age.

¶ The line in question is compared to a thread dipped in ink, which an artisan casts on a plane surface in order to have the impression of a straight line. Here the artisan is Damayantī's youth, whose motive is perhaps to reconstruct her eyes on a larger plane.

|| Lit : touching.

§ Or at the time of her adornment. Lit : at that time.

38. Damayantī's ears, heavily pressed by the eyes||, installed on themselves two ornamental blue lotus buds, knowing them to be rivals of the eyes.

39. The two decorative lotus buds, worn by her, shone forth, as if they were the eyes of some onlooking appreciative swain, made blind by Cupid. The eyes dropped on her, and remained attached.

40. Cupid viewed Nala as his sole target, provided as he was with arrows, Damayantī's lotus eyes, appearing within the curve of a Palāśa bow, to wit, the radiance of the gems of her earrings.

41. Did her face, having conquered those moons, her jewel earrings, reported to be jealous of her face, bind them with the creeperlike ears, taking the earrings for two moons, without investigating whether the charge of jealousy was true or false ?

42. A girl friend, after she had made Damayantī put on the earrings, said to her "Verily the contact of thy moonlike face with these earrings on either side will, in respect of the growth of love in thy beloved, have the same effect as the association of the moon with Venus and Jupiter¶ has with regard to the birth of a child."

43. The wax, applied to her lips for brightening the glow of their red lac paint, shone forth, clinging to the border of her nether lip, eager to abide on the nectarlike lip, having forsaken honey.

44. Verily her throat resembling a young sapling, by virtue of its melodious voice, passed formerly for a lyre without any qualifying epithet. Then when it received seven pearlstrings looking like the strings of a lyre, it clearly shone forth, as a sevenstringed lyre.

45. The fair* maiden's arms, accompanied each by an auspicious conch bracelet, shone forth as if they were each attended by a young lotus stalk to learn the art of being soft from the arms.

46. The fresh paint of red lac applied to her feet was at that moment surmised by people to be fresh sunlight, emerging after long embracing a pair of lotus blossoms, having parted with them at the coming of the night.

47. It was not red lac. It was clearly Cupid's glowing† fire, which, having offended the beautiful maid‡, now§ waited upon her feet,

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|| Eyes stretching as far as the ears are regarded as beautiful.

¶ Supposed to bring luck.

* Lit : fairtoothed.

† Lit : marked by redness.

‡ i. e. while she was pining for her lover.

§ Lit : thereafter.

thinking of her union with her lover.

48. Since her limbs looked beautiful by themselves, and adorned each other, nothing could those adornments claim. Useless it was to make them.

49. Each successive feature of beauty, growing by degrees higher and higher, which she acquired in contact with her ornaments, broke the chain of the idea of limit, owing to (fresh) beauty coming and coming to the fore.

50. While she was looking at the reflection of her face on the gemlike surface of a mirror, she shone as if she, bringing her face close to the moon, measured the difference between the two.

51. The moon, defeated by her face, assumed a magic form, visible to those who have a notion of seeing two moons in the sky[*]. But, still was it defeated by her face, assuming a plurality of forms, in the mirrors, simultaneously displayed by two of her maiden friends.

52. (Amid the reflections) on the two mirrors held before her by her two friends, was only one her face, and the rest[†] lotus blossoms ? The flowers were seen to acquire a resemblance to her face, having ended their lives by nightly devotions in the midst of frost[‡].

53. She was surrounded by bows, the rays of the gems of her ornaments; (bows) with oncoming arrows, to wit, the bees coming to her, taking her for a wreath of Palāśa blossoms [§]. She then appeared to be guarded with hundreds of thousands of bows, because she was Cupid's treasure.[‖]

54. Her beauty attained a rare excellence by her ornaments, as does the Ganges with its special sites of pilgrimage; as does an object of natural affection by virtue of its merits; as does statecraft by brilliant turns of luck.

55. Wives of kings, who came to king Bhīma's great festival, bowed to Damayantī to avoid being made widows by Nala[¶]. They bore on

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[*] i. e. in order to surpass Damayantī's face, the moon assumed a dual form visible to certain people. See Voc. under द्विचन्द्रधी. Lit: the moon assumed a form which had a magic witnessed by.........

[†] Lit: the others, which were many i. e. the reflections of the faces of her friends.

[‡] Cf. 2. 39 and 7. 35.

[§] Damayantī shining with gems is fancied as a garland of bright red Palāśa flowers.

[‖] Cf. 7. 19.

[¶] i. e. prayed that their husbands might not be killed by Nala in battle.

their heads the red lac of her feet, as if it were auspicious vermilion borne for the long life of their husbands.

56. Bashfully drooping, she then received, bowing as she did so, the blessings of her parents, Brāhmaṇas, and devoted matrons, which, by their unfailing nature, were equal to the utterances[*] conveying the boons of the gods when pleased.

57. At the same time, in the same fashion, servants expert in the art of decoration effected on their master Nala an adornment worthy of the festive occasion of his wedding.

58. The persons engaged in the work, pondering over and again, tied[†] the king's hair, which stole the grace of the feathers of moulting peacocks, left in deposit with it.[‡]

59. Flower buds, coming in contact with his flowing hair, beautifully dressed[§], acquired the beauty of Cupid's arrows, joined to the long polished string of his bow.

60. The king looked beautiful, adorned with a crown of priceless jewels on his head. A wishing tree he was to suppliants. So he seemed to put forth a charming spray of flowers[||].

61. The halo of the moon, in the guise of a band of jewels attached to Nala's brow, shone forth, as if it could not encompass the whole face[¶], which at that moment acquired a beauty greater than the moon's.

62. Verily, the circular ornamental mark on Nala's brow, near the eyebrows, looked like a shot kept ready near a bow[**]; (a bullet) of Cupid who wished to kill that swan, Damayantī's abounding strength of mind.[††]

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[*] Lit : garlands of letters.

[†] Also "imprisoned" by pun.

[‡] Lit :.........hair that concealed the fact of the deposit (with it) of the grace etc.

[§] अर्जितमार्जनश्रिया is to be applied to both "hair" (कचेन) and "bowstring" (धनुर्गुणेन).

[||] The jewels are likened to flower buds.

[¶] Nala's face is the moon, and the jewel-band the halo of the moon. But as the jewel-band encompassed only the forehead, it is fancied that it could not comprise the whole face owing to the latter having a wider radius of lustre than the moon.

[**] Nala's eyebrows are fancied as Cupid's bow, and the circular mark on his forehead as a shot kept near a bow. Lit : A shot in the shape of the circular ornamental mark.........

[††] मानसौकसम् "swan" (acc.) qualifies also धैर्यभरम्—(भैम्याः) मानसम् ओकः यस्य धैर्यभरस्य तम्.

63. The circular dot of sandal, which Nala's face surpassing a lotus blossom bore (on the forehead), resembled[‡] some beauteous star abiding in the bosom of the moon.

64. 'Damayantī cannot be married to Nala until she goes through the ceremony of going round the fire'. Thinking thus, did Indra in despair[*] send the moon in the form of a dot of sandal, to decipher the creator's script (on Nala's brow), and to see whether she was really 'on his forehead or not'[†].

65. At that moment, Nala's circular earrings, combined with their reflections on the surface of his cheek, acquired the beauty of four flashing wheels of Cupid's chariot.

66. The pearlstring attached to his neck, coming in contact with the fore-end of his chin, while he was bowing in homage to his elders and Brāhmaṇas, looked like a multitude of dense nectar drops oozing from the moon, his face.

67. Nala's arm, whence sprang his splendour, and by the resisting power of which he became powerful in battles, overcoming armies, and which fulfilled (the desire) of numerous suppliants asking for riches, assumed the character of the ocean. (The ocean, too, produced the goddess of splendour Lakshmī. By means of its elephant, Airāvata, Indra became powerful in battles. The ocean, too, fills up the clouds asking for water).[¶]

68. Verily his arm became an (allgiving) divine tree, unceasingly fulfilling the wishes of suppliants. The pair of bracelets[§], placed on his wrist, looked like a basin for water made round trees.

69. He shone forth, radiating his fame and might, in the guise of the white and crimson lustre of diamonds and rubies, visible[||] on the circle of his arm-ornament; (fame and might) earned by his conquest of the earth, and confronting all the ten regions of the sky.

70. When Nala saw the gleam of his appearance on the dense mass

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[‡] Lit: made friends with. The last two lines of the verse may be construed as follows: तया (चन्दनबिन्दुमण्डलया) श्रियं श्रिता (सश्रीका) शशाङ्कस्य अङ्कवर्तिनी काचन तारका सखी कृता.

[*] Lit: Indra's despair.

[†] i. e. to see whether she was really destined to be Nala's. The expression is found in some modern vernaculars also.

[¶] The portion within brackets is derived by means of puns. See Notes.

[§] Lit: The bracelet having a second one.

[||] To be connected with "lustre". Lit: attached to the circle etc.

of the gems of his ornaments, which covered|| all his limbs, he made useless the holding of mirrors before him by his expert attendants.

71. Not merely did the rejoicing people look at the gleam of the setting of his ornaments, the ornaments themselves, widening their gem eyes, seemed to look at one another's gleam¶.

72. Delighted with the nuptial procession, and with his crown on, the king, who used to destroy in battle the conquering chariots of enemy kings, then mounted his chariot driven by Vārshṇeya*; just as Arjuna, known as Kirīṭin, who killed in battle the enemy king Jayadratha, mounted his chariot driven by Kṛishṇa and rejoiced in martial expeditions, accompanied by his followers.

73. The nymphs of the heaven Vidarbha, with their ornaments on, then brightened the highways evermore, coming from every house, to look in the eagerness of their hearts† at the shining prince.

75. Eager to have a look, a certain woman of the city, without noticing even the scarf over her breasts, which was half blown away by the wind, displayed before him as he was proceeding the offering of an auspicious pitcher, her own bosom‡.

75. A woman, while pointing out Nala to a friend, for a moment showered over him parched rice, the pearls of her necklace, which got loose unnoticed by her, striking against the bracelet of her hand, which she had abruptly raised from her lap.

76. The multitude of those young women served as auspices to the king while he was journeying§; for they had mirrors, their own flashing finger nails; lotus blossoms, their faces; flowers, their smiles; honey, their voice; and young leaves, their hands.**

77. Wishing to take the betel which was in her hand, a gay woman, whose lotus eyes were fixed in a gaze, thrust her toy lotus into her mouth, as if she were angry with it for rivalling her face in beauty††.

|| Lit: clinging to.

¶ विभूषणैरपि परस्परेण अन्योन्यस्य द्युतिरदर्शिव Nārāyaṇa.

* Lit: that had Vārshṇeya as the charioteer.

† Lit: owing to the rise of emotion.

‡ Lit: with one of her breasts.

§ Lit: bent on going.

** Lit:.........women possessing mirrors in the shape of their...finger nails, lotuses in the shape of their faces etc. Mirrors etc. are lucky objects.

†† Lit:......as if in anger at its joint sovereignty with her face. The absent-minded woman swallowed the lotus instead of the betel.

78. At that moment, a certain woman felt her view of Nala to be greatly obstructed by the daring embraces of a paramour, who joined her in the midst of the crowd while it was distracted, looking at Nala[‡].

79. Another woman with superhuman beauty[§], who was eager to see, her eyes ceasing to wink, was prevented from passing for a nymph, simply because she touched the earth with the extremity of her feet.[||]

80. Another woman seemed to thrust[¶] by force into her friends a joy exceeding the capacity of their hearts, with strokes of hands and shakings, which served to warn them[*] that their oanaments had slipped off.

81. Did even the ears of the gazelle-eyed women looking on with an undivided attention, also turn absent-minded, gazing with their own eyes, to wit, the blue lotus buds decorating the ears? Was that the reason why their ears did not hear?

82. With their eyes[†] as with the hollow of a palm, drinking in Nala who was covered with clusters of ornamental gems up to the crown of his head, some of the women took him for Indra, the sovereign of the (celestial) region, which is the Veda-ordained result of the Soma and other sacrifices; and thought in their simplicity 'Is he encircled[‡‡] by a thousand flickerless[§§] eyes'?

83. The women talked thus among themselves: "Perfect in his beauty, he hath now emerged to adorn the throne of Cupid, who was consumed by the fire of Śiva's wrath. With the lustre of his body he surpasses even Purūravas, Urvaśī's beloved, dear as her life, whose mother was king Sudyumna, transformed into a woman[¶¶].

84. "For the sake of this youth, rightly did Damayantī who is wise

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[‡] Lit:......the crowd whose eyes were distracted through looking.

[§] Lit:......possessing a physical charm ill-suited to mortals.

[||] It is believed that nymphs neither wink nor touch the earth.

[¶] Lit: caused to be-contained as it were.

[*] Lit: which were given by way of telling them that etc. The woman was drawing the attention of her friends to the fact that their ornaments had slipped off in the bustle. She is, however, fancied as thrusting back into them their overflowing joy by jostling and striking them with her hands. The imagery is that of stuffing a receptacle with things beyond its capacity, by thumping and shaking.

[†] See Voc. under चक्षुःप्रसृति.

[‡‡] Lit: embraced.

[§§] Lit: unwilling to wink.

[¶¶] The king, while out in the forest ahunting, was turned into a woman reject the suppliant Indra, the lord of all the gods. But, unbearable is the unfitting attitude of the gods*, who, though known to be benign†, were annoyed‡ when she chose him as her consort.

85 "Why did not the lords of the cardinal points§, who witnessed Damayantī's wreath of choice playing round Nala's eager neck, rend with some weapon their bosoms, which burst not of themselves? How will Indra, alas, disappointed in his love for Damayantī, appease today his consort Śacī, bowing to her on his return, her lotus face turned aside?

86. "Think ye not, Damayantī is ignorant that fame is higher than pleasure. Rightly she refused to be made a second Śacī by Indra. Tell us, who ever composed a poem on the life of Śacī? But, who will not compose poems on her career, a flood of the river of poetic emotion?

87. "Cupid of the earth, this youth delights our eyes with his beauty, created by Damayantī's religious austerities performed in many a birth. Let him today receive a unique lustre||, enjoying his union with Damayantī, who was unattainable to Indra, the overlord of heaven, even with the wealth of his religious merit.

88. "Did the practice of the creator, who unites man and woman, become mature in order to bring about the conjugal union of this pair? The creation of their profound love by Cupid was perfected by his play of inducing mutual love in men and women ever since the beginning of the world.

89. "We do think only those women whose eyes made the acquaintance of Purushottama occupying the platform, first of all, on the occasion of the great festival of the full moon in the month of Jyeshṭha,¶ now see Nala going through the streets. The woman who bathed in the month of Māgha in the sin-destroying confluence of the Yamunā and the

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for entering a forbidden pleasure grove sacred to Parvatī. Moon's son Budha happened to see him and begot on him or her Purūravas, the famous lover of Urvaśī.

* i. e. the gods who had been Damayantī's suitors.

† सुमनसः (iit: good-minded) means also "gods".

‡ दुर्मनसः (lit: evil-minded)—here, sorry and angry—is contrasted with सुमनसः.

§ Indra and the other three gods.

|| Lit: a non-duality of lustre.

¶ The reference is to a festival celebrated at Puri in Orissa, during which idols of Kṛishṇa, Balarāma and others are led out in procession on separate platforms. To witness this procession was to acquire great religious merit. See Introduction.

Gangā, becomes (now) a queen* by virtue of black and white tufts of Cāmara hair, to wit, Nala's glances playing‡ on her.

90. "On account of Damayantī's great love being directed to Nala, the succession of her past doings declared the luck that attended him, the Indra of the entire circle of the earth. The blessing given by Śacī, who was pleased, because Indra was not chosen, is a guarantee of happiness for the daughter of our king.

91. "Full of esteem for the kings, because they came for her sake, Damayantī rightly wiped away their disgrace, by rejecting the gods as well, even Indra§. Presenting herself to her husband as a gift from the gods, obtained through their favour, she removed all occasion for any talk of shame, anger or disgrace in respect of the gods as well."

92. Thus did these wives of the citizens speak, delighted to see that beauty of Nala, which was growing insolent on account of the perfect charm of the ornaments set on his every limb; who had hands fair as rubies, and went along, occupying a delightful chariot; even as the moon with rays fair as rubies, goes to the pleasure hill of the east, on the border of the Nandana garden, riding on the air||.

93. Epilogue.

Śrī Hīra etc. In the epic 'The story of Nala' composed by him, which is mellifluous with profuse sentiments, the fifteenth canto, brilliant by nature, is at an end.

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* Lit: a woman king.

‡ Lit: falling. The lucky woman who happened to be looked at by Nala with his dark and bright eyes is compared to a queen while being fanned with black and white tufts of Cāmara hair.

§ Lit: the gods including Indra.

|| I have followed the following construction—स्यन्दनं पवनमध्यास्य अधिष्ठाय आनन्दनं...क्रीडाद्रिं यतः गच्छति इन्दीरिव. (See Voc. under स्यन्दन) The commentators differ. See Notes.

CANTO XVI.

1. Surrounded by chariots, the charioteer king* then started for the home of the king of Vidarbha, taking auspicious objects† with him, and in two ways putting the priest Gautama, a perfect knower of the self, to the fore.‡

2. The mighty king was attended by mooncoloured Cāmara fans, waved by gazelle-eyed maids, as if the fans were his own resplendent virtues, mirrored on his shining ornaments.

3. While Nala was proceeding, accompanied by forerunners who wore magnificent attire and ornaments, Indra, if he bore the name सुनासीर §, did so by convention only.

4. That night the marriage procession, enveloped in darkness mingled with the dust raised by the army, shone forth, making lights superfluous, because of the jewels in the diadems of the kings forming Nala's vanguard.

5. The king of Vidarbha||, hastening on account of the close approach of the auspicious moment¶, sent kings as heralds every moment, one after another, whose throng added to the immensity of Nala's army on the way.

6. The flags of the speedy-horsed army, billowed by the wind blowing in**, and looking like cloth-made lions, elephants and tigers, turned the sky into a woodland, animated by manycoloured China silk creepers.

7. The king then saw the entrance ground of king Bhīma's palace beckoning with the garland of flowers on the gate, which waved with the gusts of wind from the (flapping) ears of a row of elephants, as if it§§ were Damayantī's girl messenger calling him with her eye-brows.

8. Resonant with trumpets‡‡, made to act as welcoming questions flashing across Damayantī's mind, the entrance ground shone forth with

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* Nala.

† Curds, rice, pitchers full of water etc.

‡ पुरस्कृत्य meaning both "putting in front of" and "paying homage to."

§ i. e. सुनासीर (lit: one who has a good vanguard), an epithet of Indra, now befitted Nala more than Indra.

|| Damayantī's father.

¶ The moment astrologically favourable for the marriage ceremony.

** Lit: the blowing in of the wind.

§§ "It" refers to the entrance ground.

‡‡ Lit: Possessing the sound of trumpets which was made to act etc.

the moving leaves of two posts of banana stems[*], like a girl friend of his beloved, adorned with a flowing scarf.

9. In front of the royal palace the two royal armies, subdued with fear for their two disciplinarian masters, met each other without indulging in mutual slaughter, and uttered a swelling sound.[†]

10. The king of Vidarbha looked with joy at Nala, who politely came on foot from as far as the gate. Dama[‡] welcomed him, going half the distance, and saying to him, 'This way', having indicated his kinsmen.

11. Rising and stretching out his arms in joy, king Bhīma then received Nala, now come, the worthy suitor of his daughter; just as the ocean, carrying a two-sided rush of waves, receives the flood of waters coming from the Ganges.

12. Bhīma, the overlord of kings, master of vast armies, then fittingly gave his benign daughter, of perfect splendour, to the allknowing benign Nala, the best of men.[§]

13. While Nala tasted the preparation of honey, curds and butter, offered to him, he gave rise to a surmise in the minds of the people, who were thinking of the future. "As he is going to drink honey, Damayantī's lips, he hath now made under that pretext an auspicious prelude."[¶]

14. The bridegroom's hand had taken delight in slaying others[‖]. The hand of the bride was a thief stealing the beauty of the lotus. Was it for this that their hands were tied with rough Kuśa blades, in the well

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[*] It is usual even now, in some parts of India (e. g. Assam), to decorate the entrance ground of the bride's place with banana plants.

[†] Lit: On the doorway took place the encounter of the two......armies, (an encounter) which had no mutual slaughter, and in which there was the uprise of a widespread noise.

[‡] Damayantī's brother.

[§] By means of puns, king Bhīma is indirectly compared to the ocean, "the lord of many a river", who gave Lakshmī to Purushottama (i. e. Vishṇu), and to the Himālaya, "the lord of the mountains", who gave Śivā (i. e. Pārvatī) in marriage to Śiva. It will be noted that वाहिनी means "river" in the case of the ocean, and "army" in the case of king Bhīma; while महीभृतां पतिः "overlord of kings" means also "the lord of the mountains."

[¶] i. e. Nala's tasting of the honeyed 'madhuparka' is to be regarded as a ceremonial rite preliminary to his tasting of Damayantī's lips. See Voc. under पुण्याहविधि.

[‖] i. e. enemies. पर means both "other" and "enemy".

governed* kingdom of Vidarbha ?†

15. ‡

16. Nala's father-in-law gave him the wishfulfilling wreath of Cintāmaṇi gems, worthy of the gods; which Śiva had given to king Bhīma, being his friend by virtue of the name 'Bhīma'§. The wreath was obtained by Śiva himself through his friendship with Kubera.

17. The wreath of Cintāmaṇi gems brightly shone, carrying within itself¶ all that is begged for by suppliants and due to them, in the guise of the reflections on it of the rare and huge mass of things, heaped up in order to present them to the bridegroom.

18. King Bhīma gave to the bridegroom goddess Durgā's shining sword, which destroyed the Mahisha demon. Absorbed in dalliance with Śiva, the goddess had given it to Bhīma, who bore the same name as her consort||.

19. The bride's father** gave to Nala the sword which was formerly carried by Durgā, the enemy of the Mahisha demon. The sword, which rent asunder the foeman's limbs, was discarded by her right half, merged in the (left) half of her consort††.

20. The sword had a vow to become a mountain, where arose the sun of its valour. It had a woodland, the extremely dense pictorial designs on it. It had a brook, its blade made bright by whetting. It bore the morning twilight, the blood of wounded foes.

21. King Bhīma gave also a knife to Nala, which was beautiful with its sheath, and worthy of being grasped with the hand, as if it were Yama's tongue, sent by the eagerly suppliant god, to ask Bhīma for the hand of his daughter‡‡.

22. The ornamental designs on the upper and lower portions of the blade of the knife§§ flashed, as if they were collyrium paint applied to

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[*] Lit: that which has a good king.

[†] The binding of the hands with kuśa blades is a part of the marriage ceremony.

[‡] Obscene.

[§] 'Bhīma' (terrible) is also an epithet of Siva.

[¶] Lit; containing all that is begged for etc......located within itself.

[||] See Verse 16.

[**] Lit: the giver of the bride (i. e. king Bhīma).

[††] The reference is to the Ardhanārīśvara form of Śiva, half himself and half Pārvatī or Durgā.

[‡‡] Yama, it will be remembered, was one of Damayantī's suitors.

[§§] Lit: The upper and lower portions of the blade of the knife (with ornamental designs on them).

the eyes of women, and decorative designs painted on women's bosoms. It seemed as if those who were initiated into the vow of sleeping on the battlefield, as on the bare ground of a place of worship, presented these designs, which belonged to their own wives, as religious gifts to the knife.[§]

23. The chariot, which Agni had sent before to king Bhīma, professing friendship with him[‖], being in love with his daughter, was now given to Nala by the king. It could traverse with ease mountains, oceans and impassable paths.

24. As the fact of this great chariot having an excellent charioteer was patent from Nala's connection with its poles[¶], so its excellence as great as that of Kubera's Pushpaka chariot could be inferred from Kubera's own example.[*]

25. King Bhīma gave to Nala that jewel of a horse, which Varuṇa

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[§] The ornamental designs on the blade of the knife are fancied as the paint and pictorial marks, no longer used by women, their husbands being killed by the knife in battle. As, however, the knife, by killing them in battle, sends them to heaven, the ornamental designs are imagined to be religious gifts made to the knife by the victims themselves, who are likened to persons engaged in religious rites.

[‖] See 5. 56.

[¶] Nala was famous as a charioteer.

[*] There is a pun on पुष्पकप्रकृष्टता. It means both "an excellence like that of the Pushpaka chariot" and "an excellence by virtue of (the possession of) the Pushpaka chariot." It is fancied that the chariot given to Nala had the same qualities as Kubera, the god of wealth. Just as Kubera was पुष्पकप्रकृष्ट (excellent on account of his famous Pushpaka chariot), similarly this chariot also may be inferred to be पुष्पकप्रकृष्ट, which, however, means in this case "excellent like the Pushpaka chariot". Throughout the verse an artificial comparison between Kubera and the chariot presented to Nala is sought to be established by means of puns. That is the force of कुबेरदृष्टान्तबलेन. The chariot was a महारथ (a great chariot); Kubera, too, was a hero known as महारथ (one who fights single-handed against ten thousand warriors). In the case of the chariot, there was "Nala's connection with its poles" (नल+कूबर pole+अन्वय); Kubera, too, had a paternal "relationship with his son named नलकूबर". One of the attributes of the chariot was "the quality of having a good charioteer" (प्र+सूत+वत्ता); Kubera, too, had "the attribute of having begot a child" (प्रसूतवत्ता=जनयितृता.) Having thus compared the chariot to Kubera, the poet goes on to compare it to Kubera's Pushpaka chariot. It may be added that, applied to Kubera, पुष्पकप्रकृष्टता means also पुष्पकविमानेन प्रकृष्टता तेनोह्यमानता.

had formerly offered to him[*] to establish friendship with him; (the horse) who was originally given by the ocean to its master (Varuṇa) by deceiving Indra with the Uccaihśravas horse[†].

26. The horse, who used to bring near by his speed the farthest limit of vision, making people impatient with an eager desire to look at him[‡], did not bring joy to their eyes so much as a great thirst[§], through that same desire[¶] to see him again.

27. King Bhīma gave to Nala a spitoon, which was very high and entirely made of rubies. Viśvakarman had cordially presented it to king Bhīma, perceiving Indra's esteem for him.

28. On account of its halo of rays, beautiful as the rising, high ascending sun, the people long thought, 'Is it full of the remains of chewed betel, thrown out by Nala, who is fond of betel ?'[||]

29. The huge dish of emerald which the demon Maya, a worshipper of Lord Śiva, worshipfully offered to king Bhīma, who had the same name as his master Śiva,[‡‡] was now given by king Bhīma to Nala.

30. The venom of serpents has no effect on peacocks, because they ever bear on their feathers the colour of this dish. Had Lord Śiva taken the Kālakūta poison on this dish, his neck would not have turned blue[§§].

31. That elephant whom king Bhīma gave to Nala, and who constantly poured rain, his ichor, as if he were the elephant of the sky[||||], was it the elephant of Indra, who fell from heaven, having offended the sage Durvāsas, rejecting the wreath of flowers offered by him.

32. With his flapping ears[††], the elephant seemed to tell his fellows inhabiting the regions of the sky, even without any words, "Face me in the pride of your strength, or go afar off in terror, even beyond the

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[*] See 5. 56.

[†] i. e. the ocean gave the Uccaihśravas horse to Indra, reserving a better one for Varuṇa.

[‡] Lit: making people slave to the eagerness of a desire to see.

[§] तत्पांसुलकण्ठनालता means literally "the dusty-neckedness of them" i. e. the "thirst" of the eyes, the eagerness of the spectators to see the horse again and again.

[¶] तथैव (दिदृक्षादरदासतया).

[||] The bright red ruby spitoon, though empty, seemed to be full of the carlet remains of betel.

[‡‡] See Verse 16.

[§§] Lit: he would not have borne the attribute of being blue-necked.

[||||] i. e. the Airāvata elephant.

[††] Lit: by means of the comings and goings of his ears.

border of the horizon, and live."

33. Verily the elephant bore his tusks as the root cause of his fame and his drops of ichor as that of the disgrace of his foes. With the toil of his ears†, he waited upon the Beauty of his head for her pleasure; (the Beauty) that had breasts, the temples of the elephant's head, and perspiration, the flow of his ichor.

34. No one, however skilled, could count the horses given away by king Bhīma as ceremonial marriage gifts, nor the objects of gold, nor the spirited elephants, nor the heaps of jewels.

35. The Firegod, who had opposed the marriage of Damayantī and Nala, was afterwards appeased* and made agreeable by Damayantī. Then Nala, facing the firegod, went round him, keeping to the right.

36. Did the ceremonial utterance, "Be thou firm as a rock", after it had blessed Damayantī, quickly die away in shame§? A stone would move, even at a push given by mortals. But she was not moved from womanly dignity by Indra himself.

37. The priest (Gautama) then tied with a knot Damayantī's skirt to her beloved's scarf. Allknowing, he seemed to declare the future faithlessness of Nala, who would go away, cutting asunder the cloth (worn by them both).

38. Damayantī's consort, his eyebrows inclining towards her, pointed out the evening star and told her to look at it. Was not the tiny star¶ visible to her? Still the prestige of an act prescribed by the scriptures was maintained||.

39. The bridegroom indicated the Arundhatī star‡ to the bride, "Look at yonder Arundhatī, the devoted wife, diminished to an atom in the presence of one who hath spurned Indra for the sake of the king** cherished in her heart."

40. The grains of parched rice, let fall by her (on the marriage fire), looked like flowers, while they were in her leaflike hands. Passing through the ether, on their way (to the fire), they acquired the beauty

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† i. e. with his flapping ears.

* Lit: was afterwards made favourable by propitiating.

§ The bridegroom is required to ask the bride to stand on a piece of stone, and be firm as a rock.

¶ Lit: the smallness of the star.

|| Lit: proved true.

‡ 'The morning star personified as the wife of Vasishṭha'—Apte.

** Nala himself.

of stars. They flashed like a row of teeth in the fire, the mouth of the gods*.

41. The wreath of smoke from the burnt offerings, which she took up (with her hands)†, acquired the beauty of musk paint on her cheeks. It looked like collyrium paint on her eyes. On her ears it assumed the grace of a Tamāla spray. On her brow it looked like curls of hair.

42. The profuse perspiration on the hands of Damayantī and Nala, shy both of them, was lost to view, as it over and again mingled with the ceremonial water accompanying the gifts made by them. The streaming tears of emotion in their eyes were thought to be due to|| the dense whiffs of smoke (from the marriage fire).

43. The beauty of their burgeoning thrills was lost amid§ the thrills of the people, who saw then king Bhīma's liberality, as he gave away vast riches, as religious gifts.

44. The haste involved in the continuous performance of Vedic rites could not overcome the inertia that fell upon them; nor could the fire kept burning with sacrificial fuel, though it was in front of them, remove the vehemence of their tremors.

45. The priest (Gautama) brought the rites concerning Nala to a most successful issue, while he was married to Damayantī, even as the great sage Bṛihaspati did those relating to Indra, when he married Śacī.

46. Nala then went to the chamber of pleasure, which seemed to be turned into a thousand holes by women, in order to peep through them. Verily that chamber, occupied by the conquering hero, looked like the armour of the thousand-eyed Indra¶.

47. The bride and the bridegroom did not eat with appetite from shame; nor did the one fully look at what the other did. For three days, as prescribed by the law, they slept with desire, but without enjoyment.

48. In one place, Dama, the young scion of the dynasty of Bhoja, made his subjects jest freely with the bridegroom's party, using a significant glance. In another place, he had the people coming with the bridegroom's procession served with food by maids who were nymphs of the earth.

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* Fire is so called, because offerings to the gods are made in the sacrificial fire.

† This is a marriage custom. See Introduction.

|| Lit: were explained away by.........

§ Lit: was merged in the people who were thrilled to see etc.

¶ Indra's armour had of course a thousand apertures corresponding to his thousand eyes.

49 To a certain guest he said "Well, let some maids bring here some curry to suit thy taste. Let some give thee water, for thou art thirsty, and rice as well, just as thou wilt."*

50. ¶

51. A member of the bridegroom's party was saying (to two women), "You two are my favourite mistresses." One of the women, being told thus, put her pearlstring round his neck, while the other tugged it, saying "Speaking like that, dost thou not look like a goat ?"†

52. A girl, waving a feather fan over Nala, was laughed at by the people, as she cast off her skrit for fear of a lizard, which was secretly put on to her feet by a maid of Dama, and which quickly went up the whole length of her leg‡.

53. A mischievous maid spread out a seat of animal skin, meant for Brāhmaṇas, with the tail to the fore; and a simple Brāhmaṇa of the bridegroom's party seated himself on it. But, making him rise, pleading her ignorance, she laughed, adjusting the seat with the tail turned back.

54. A certain fellow had a mirror secretly put from behind by some one else between the legs of a beautiful girl of the bridegroom's party, whom he himself kept rapt in attention by his talk. Then smiling, he looked at the mirror.

55. Created by Cupid, those maids whose beautiful eyes were eager to entertain, and who banished the strength of one's patience with their graceful movements, frequently made the onlookers laugh, as they disturbed into emotion the members of the bridegroom's party‖.

56. A youth smiled; and a maiden, who smiled, too, with the lotus-stalk neck of her lotus face sidewise moving, verily pierced a target

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* Means also: "Let these maids here bewitch thy heart as befits the beauty of their limbs. Desirous of kissing as thou art, let some by all means offer thee their face, delightful to the god of love." In this case, तेमनोपहार (तेमन+उपहार) is to be construed as ते मनोऽपहार; अङ्ग रुचेः should be combined into अङ्गरुचेः (यथोचितम्); सर्वतोमुखम् "water" should be separated into सर्वतः मुखम्; while कामम् (adv.) ओदनम् should be combined into काम-मोदनम्.

¶ Obscene.

† The man had said युवामिमे मे. This, however, sounded like the bleating of a goat.

‡ Lit: which had a speed traversing the length of her leg.

‖ Lit: they from whom took place the emotional disturbance of the members etc.

without being in front of it, driving the smile into his heart.

57. Leaving what she should have done, a maid did something else. She restrained her eye, which was eager to see. That very fact, full of meaning, declared to her lover the entire message of her heart.

58. A rash, venturesome fellow kissed a girl while she in a bending posture gave him water. Applying a slow hand to his feet, while she poured water on them‡, he waited for another opportunity to deceive the eyes of the crowd.

59. Looking at a youth, a clever maiden formed round her maiden friend, who was like the moon, a halo with her lotus-stalk arms. Lo, though it was loose, it assumed in his eyes the character of a fast embrace¶.

60. Grievously hurt by Cupid's arrows, with tremors and thrills clearly visible, one guest took shelter at the feet of a maid with smooth eyebrows while she gave him water, being mirrored§ on the transparent nails of her feet.

61. A fair maiden smiled, turning aside her face. Bashfully she stood with face downcast. She spoke in a soft faltering voice. This a youth took as a surety of winning her.

62. Looking at a maid who waved a fan, a youth whelmed with emotion heavily perspired. He raised his neck, pretending to feel hot, and looked at her face, discarding shame.

63. Made restless by the breeze of her fan looking like an agile leaf of her creeper arm, which softly touched her bosom, the youth resembled a bird, confined in a cage made of diverse reeds.

64. There was such a sweep of glances and such a manner of speaking that, in the mutual entreaties of the youthful couple, not even the lightest work was left for a messenger to do.

65. One fellow, in an ecstasy of joy, failed for a moment to drink the palmful of water applied to his lips*. Instead he kissed, on the water, the reflection of the face of a girl, who was beaming before him, with eyebrows like to Cupid's bow.

66. The guests of the bridegroom's party got angry, when an emerald dish was put before them. But they were told "It is not offered to you, full of raw vegetables. It looks like that because of its green colour."

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‡ Lit: the feet on which water was falling.

¶ Lit: The halo formed by a clever maiden with her.........arms round that moon, her friend etc.

§ Lit: in the guise of his reflection on the.........nails of her feet.

* Lit: mouth.

67. A youth, who truly was polite, asked a woman something while she stood before him, smiling as he spoke, but without looking at her face. His eyes were fixed on the middle of the space between her feet on the crystal floor.

68. The people eagerly ate rice, unbroken, entire and crisp*, with vapour playing over it. The rice did not lose its softness. It was excellent in taste, white, fine and fragrant.

69. While a fair youth cast repeated side glances at a maiden, whose breasts were slightly budding with youth, a heavy-bosomed woman, deeply ashamed, took up the scarf of her own bosom, which was of itself slipping from her body.

70. The maids, serving milkrice to the guests, made it look like an expanse of sand alongside streams of clarified butter. The butter was fragrant†, because in its origin the first cause of it was the divine cow Surabhi (Fragrant).

71. Butter may be inferred to be sweeter than nectar, though nectar hath never been drunk by mortals. For the gods, who feed on nectar, long for this butter, even though its fragrance is destroyed by the sacrificial fire.

72. "She failed to understand my hint, the meaning hidden from her by her bashful nature. Perhaps she knew it, but paid no heed." A girl, going a few steps, and turning back, destroyed this notion of a youth with the arrow of a reassuring glance.

73-4. Who did not take there, with a hissing mouth, a preparation of black mustard containing curds, shaking the head, with untimely scratchings of the crown of the head, owing to its sharp pungent taste ?

The preparation was white, first mild, and then burning, as if it were a portion brought from the coolrayed moon, whose rays become sharp, in order to consume separated lovers. It was like an insincere man, friend first, and then foe.

75. A couple, in their first youth, concealing their feelings, glanced each at the face of the other over and again, after their glance had wandered over sundry objects at random‡.

76. Eagerly eating the mild curry, cooked with the flesh of the deer, the guests seriously thought, 'Was this curry cooked with the flesh of the deer in the moon, for it contains§ a nectarine juice ?'

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* Lit : detached.

† Lit : on the bank of the stream of the mass of that butter which was fragrant etc.

‡ Lit : made a glance, which had wandered........, at each other's face.

§ Lit : flesh containing a.........

77. The closing of the eyes for a while by a youthful couple, whose mutual hints did a messenger's task‡, made the people conclude that the hour of worshipping the god of love had arrived.

78. A gallant asked a maid whether the day or the night would be suitable for love-play, putting his hand on the hot and the cold dishes by turns. The clever maid, bashfully rejecting both day and night, put her finger on her nether lip, sweet as the evening glow.¶

79. §

80. A guest, leaving some rice (on the dish), and drawing some towards him, asked a maid with this coming and going of the hand, "Shall I come, or wilt thou come ?." At this she bent her face in shame.

81. As the guests mistook a preparation of meat for one without meat, and had the delusion that a preparation without meat was one of meat, the clever cooks laughed at them, and treated them to wonderful dishes, prepared with diverse ingredients.

82. Giving, with a fingernail, the shape of a lip to a tender piece of seasoned flesh under some pretext, a youth bit it with his teeth, and praised its taste; while he laughed, looking at the waitress's lips.

83. The people ate many a seasoned dish, wondering at the things produced out of season, their shape being given† by combining numerous ingredients, and their taste being produced‖ by cutting and compressing.

84. A guest, who had quenched his thirst, said to a maid, 'I am thirsty', looking at her face. She wished to take the water jug again in her hand, but abruptly turned back owing to the laughter of her friends.*

85. A youth, as he was going to take some butter which was in a bowl, saw there the image of a gazelle-eyed maid. When he put his hand on the (reflected) knot of her skirt, the reflection of her figure bore a mass of clearly visible thrills.

86. A guest pretended to take the broth, and kissed the reflection of a maid‡‡ on the oil in the broth, repeatedly touching it¶¶ with the tips

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‡ Lit : the task of whose messenger took place from their mutual hints.

¶ This indicated the evening twilight as the right time.

§ A variant of 78.

† Lit : such being made by the combination of.........

‖ Lit : such being produced by.........

* The guest really wanted a kiss.

‡‡ Lit : a maid reflected on the oil etc.

¶¶ i e. the reflection.

of his fingers, which turned red, being put in his mouth[§].

87. Far from being able to eat, the people could not even count the mild, savoury and flavoured curries, which were prepared with fish and the flesh of deer, goats and birds.

88. A certain fellow had been rejected before by a maid, slightly knitting her eye-brows, though he had made entreaties with flattering words and gestures. But she took pity on him, assuming again a gracious look, when he put his fingers into his mouth in the course of the meal[‡].

89. There the water, contained in a golden jar, was made cool as ice with draughts of air, and fumigated with fuel of aloe wood. Drinking it, the guests thus described it again and again—

90. "Creator, it was well that thou didst create water as 'nectar' and made it 'life'[||]. But in vain didst thou give it an all-confronting face; for those who drink it should also have been likewise formed."[*]

91. "Friend, give him rice" "Give it to him yourself"—wrangling in this way, two maids served no rice to a guest who, shaping his hand like the cup of a lotus,[¶] repeatedly asked for it, though there was sufficient (on his dish).

92. A guest looked at the covered bosom of a maid, who was giving him water, and thought 'How large are her charming breasts ?'. To him her beautiful hands seemed to give a reply, upholding the golden jar[†].

93. In king Bhīma's mansion, the guests, to their heart's content, ate sugar that seemed to be blended with a stream of snow, and curds prepared from the milk of buffaloes with fullgrown calves, as if it were the ooze extracted from a lake of nectar.

94. Resorting to magic, the creator, his tongue moving with greed at the sight of curds, patently stole portions of them here and there, dotting the curds with holes through and through[††].

[§] Means also: which seemed therefore to grow 'fond'. रक्त has both meanings.

[‡] Lit: by way of eating. This is regarded as a mark of humility.

[||] अमृत (nectar) and जीवन (life) are synonyms of water.

[*] सर्वतोमुख "water" means literally "that which has its face on all sides". The guests want to have more than one mouth to enjoy the taste of the water better.

[¶] The breasts of young women are usually compared to lotus buds.

[†] This is one of the objects to which a woman's breasts are compared.

[††] The holes are those visible in a lump of curds. It is fancied that the

95. "Thou dost not give what I like. Of what use is sugar that has no 'colour'[*] ?". To a guest, who spoke thus, a maid with Bimba lips gave a piece of meat, shaped liked a Bimba fruit, and it proved appetising to him.

96. A man with insight, who simultaneously made gestures to two maids, both friends, renounced the one who responded to his gestures, and took a fancy to the other who, being clever, made no sign, and even deterred her fellow from so doing.

97. A maid, perceiving the gestures of a youth, said to her companion "He is impatient, because thou art going to serve the dishes one after another. Why not give him, an eager suppliant, all the dainties at once[†] ?"

98. The last course of the banquet[‡], adorned with cream-balls, shone forth with the reddish hue of the balls produced in cooking; as if it were the surface of a writing leaf, covered by circles, signifying that those who were partakers of the banquet were coming to an end of their eating[§].

99. Not only did a gallant kiss the features of a maid, an Urvaśī of the earth, mirrored in the winecup before him. But he also repeatedly produced the sucking sound of kissing, pretending to drink the wine[¶].

100. The waiters, who, like clouds, carried rainbows, the beams of the ornamental jewels of their moving hands, showered before the guests sweetmeat balls with the scent of camphor, as if they were hailstones with the gleam of the sun and the moon.[||]

101. The guests in satiety said again and again, "How many of these dainties are to be given to us?", whereupon the waiters skilfully gave them those balls of sweets, as if they were numerous pieces of

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creator while creating curds could not resist the temptation of stealing portions of them, and so left behind the holes still visible in a solid mass of curds.

[*] राग "colour" means also "passion."

[†] The meaning implied by puns is obscene. See Nārāyaṇa's commentary.

[‡] This has been supplied. The subject (व्यञ्जनम् or भोजनम्) is understood.

[§] Lit: occupied by a circular terminal script in respect of the eating of those who were eating. The cream balls served at the end of the meal are compared to the circular marks resembling the Nāgari छ, which are put by scribes at the end of a manuscript.

[¶] Lit: beverage.

[||] श्रित-चान्द्र-सौरभा is to be construed also as श्रित-चान्द्र-सौर-भाः See Voc. under चान्द्र.

marking chalk, with which to reckon the seasoned dishes.

102. A gallant composed a commentary on his own heart with hundreds of suitable gestures while he ably solved† the riddle of a clever maiden's skill in concealing her feelings.

103. A youth placed two balls of sweets on the bosom of the flashing figure of a woman, reflected before him on a bowl overflowing with butter Then he scratched the balls with his finger nails, and crushed them without pity.

104. A girl bashfully turned her face away, when a fervent lover looked at her with a smile. But her friend brought from somewhere a doll of sugar, and smilingly put it in his hands.

105. The guests, unable to eat more, having eaten to their heart's content, left heaps and heaps of seasoned dishes. It seemed they did not eat at all, content to have looked at the beautiful waitresses.

106. A youth who had expressed his feelings with diverse gestures, was saddened by a maid, who remained indifferent to him. Despairing of her, he looked towards another. But, ah, when the first became angry at this, it was she who delighted him.

107. The banquet looked like a beloved woman, pleasing to the guests. The milk was its smile; the pastries its decorative scarf. The mass of lentil balls was its moonlike face. The plump sweetmeat balls were its breasts; the shining rice its pearlstring.

108. A youth, who besought a maid for a long while with hundreds of significant gestures, had long been rejected by her with angry signs‡. But, when he folded his hands by way of washing them, she splashed him, slightly jolting the stream of water which she poured out to him).

109. During the banquet, the six varieties of relish did not bring to the gallants as much pleasure as the seventh one, which played freely, springing from the graceful movements of the multitude of youthful maids, and moulded of an infinite emotion of love.

110. The followers of Nala, after putting the betel in their mouth, threw away the betel leaf when they saw a scorpion made of spices, put inside the betel-roll by Dama. Struck with terror, they made every one laugh at their mistake.§

111. Showing two heaps of jewels, real and false, the one beautiful, but the other charming¶, king Bhīma said to the guests, 'Take one of

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† Lit : in the course of his skill in solving etc. The girl's uncertain attitude was the riddle which he tried to solve by appropriate gestures.

‡ Lit ; by her whose gestures were angry.

§ The guests had taken the roll of spices for a scorpion.

¶ Lit : extremely beautiful.

these.' When they wanted to take the latter heap, he laughed and gave them both.

112. Thus they passed a few days in joy, feasting on pure and delicious preparations, twice in the day; while at night they were delighted by the caresses of courtesans sixteen years old.

113. Nala remained five or six nights in the house of the king of Vidarbha, after he had married the slender Damayantī. He then set out for the land of Nishadha with her in a chariot, driven by Vārshṇeya*.

114. 'None other has the right to touch her. My beloved is a child, and the chariot is high.' Saying thus, Nala himself made Damayantī mount the chariot. None could say that he embraced her in the presence of the people†.

115. 'Smooth and soft, she will slip from the embrace of her beloved. He fears to hold her tight with his arms'.‡ So thinking, the ready-witted Cupid made Nala and his bride rough with an exuberance of thrills.

116. Were Damayantī's parents aggrieved, after they had sent away their daughter nourished in their bosom since her birth, in the same way as they were, after they had bidden farewell to their son-in-law, whose merits were increased a millionfold by his modesty?

117. Like as the ripples of a tank return from the shore, with the waters moving, after they have followed a (shoreward) wind, so did the king of Vidarbha, accompanying§ Nala to some distance, come back from the boundary of his kingdom, with his face downcast while returning, after he had had a pleasant talk with Nala¶.

118. With tears in his eyes, he bade farewell to his daughter, saying "Now is thy own religious merit thy father; fortitude thy remedy against peril; contentment thy wealth; and Nala thy all. From now, child, I am no one to thee."

119. Ever doing only what pleased her, her beloved consoled her in her grief, as she with affection thought of her father. But the inner‖

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* Lit: the reins of which were taken up by.........

† i. e. in reality he embraced her while helping her to get into the chariot. Nārāyaṇa says किलेति व्याजे । तत्त्वतस्तु जनसमक्षमालिलिङ्गैव.

‡ Lit: her beloved, whose arms are afraid of pressing (her).

§. Lit: following.

¶ This is the meaning of चटुलापतां गतः, applied to the king of Vidarbha. Applied to कल्लोल, it means चटुला आपो यस्य तद्भावं गतः.

‖ Lit: submarine fire.

fire of her grief, caused by her separation from her mother, burned even in the mighty ocean of her beloved's love.

120. Just as a mountain, adorned with numerous minerals, acquires a certain beauty from its valley, where antelopes gaze and elephants roam, and which runs along[§] bordering hills; so the king, adorned with many an[||] ornament, acquired a certain splendour in the company of Damayantī, who waited upon him at his feet, and had an antelope's eyes and a sedateness of gait[¶].

121. The goddess of prosperity, married by Nala long before, gratified Damayantī with all means of fulfilling all her desires, renouncing a cowife's spirit of rivalry, as if she wished to retain the affection of the king, now solely devoted to Damayantī.

122. Nala came in sight of his city. It had gates with rows of sapphire wreaths, as if it were his beloved consort, with the curls of her hair hanging in neglect, owing to his absence. Standing on tiptoe, the city seemed to look at him with its lofty houses.

123. The glance which Damayantī furtively cast at her beloved, thinking his attention was slighty diverted by looking at the city, met midway Nala's suddenly returning eyes.

124. Like as the spring accompanied by the beauty of flowers, meets the eagerly curious bees that come one by one; so did Nala, charming with his bride, meet his ministers on the way, jewels of the city and eager with curiosity.

125. He told them, who were restless with eagerness to hear, something of the events that befell him; and hearing from them something of the events that occurred in his own land, he entered the city.

126. In every street, the unmarried daughters of the citizens, tender as lotus stalks growing on waters full of nectar, bowed to the king, shouting 'Victory to thee'; while they adored him with grains of parched rice, which seemed to be[*] buds of flowers put forth by their creeperlike arms.

127. For a moment, the "moon-chambers", on the top floors of the edifices of the whole city, proved true to their name[†], being in contact with the moonlike faces of the wives of the citizens, eager to look at the newly wed Damayantī's radiance.

[§] Lit: serves.

[||] Lit: adorned in many ways (बहुधा तु मण्डितः).

[¶] Lit: the abode of an antelope's eyes and an elephant's gait.

[*] Lit: grains of...rice resembling.........

[†] See Voc. under चन्द्रशाला.

128. Yonder blue lotus blossoms, the eyes of the wives of all the citizens‡, dusty dry with an unusual eagerness, drank in the nectar of the beauty of Nala's moonlike face; nectar that came through lotus-stalks, namely, beams of their eyes shooting through the window lattices of the buildings.§

129. Nala entered the palace, newly built for Damayantī, accepting the scented grains of parched rice which fell from the leafy hands of the crowds of women on the high buildings, like showers of flowers from the gods above.

130. The great gods, after they had cheerfully witnessed from the sky the wedding of Nala and Damayantī, their journey in the same car, and their mutual glances, slightly timid, seemed at last to make up their minds to go to heaven, full of joy.

131. Epilogue.

Śrī Hīra etc. In the epic 'The story of Nala', composed by him, and honoured by the people of Kāśmīra, who are conversant with the fourteenfold science||, the sixteenth canto is at an end.

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‡ Lit: blue-lotus-eyes.........with pollen flying up on account of their dustiness (i. e. dryness) caused by...thirst.

§ On the beams of the eyes see Appendix I (8. 3). The imagery is that of drawing in water with the mouth through porous lotus-stalks during water-sport. It is possible also to take the rays as referring to sun-beams coming through the window lattices, against which the eyes of the gazing women were set.

|| See Voc. under विद्या.

CANTO XVII.

1. The gods, after they had gone through the labour of running to the earth almost in vain, then went away as they had come, bearing the semblance of the waves of the ocean.

2. They never grieved for having given Damayantī to that king, though she was long cherished in their hearts; just as one feels no regret for having bestowed on a pupil knowledge, long stored in one's mind.

3. The radiant gods occupied brilliant aerial chariots, even as the reflections of the sun occupy the slopes of the Mount of Crystal*.

4. Their chariots, which forcibly dragged by force clouds behind them, with the gusts of air caused by their speed, seemed to declare their own speed to be greater than that of the wind.

5. The smallness of the forms of the gods, as they got farther and farther away, clearly looked, as if it were their power of becoming tiny, detached from the group of eight attributes† possessed by them.

6. At one point a streak of cloud, raked by the points of the chariot flags, provided their chariots with a yellow banner by a flash of lightning.

7. The rainbow across the ranks of clouds, which on the way returned again and again, became a decoration accompanying Indra's chariot.

8. The connection of clouds with thunder grew up, I ween, from the reflections of Indra's thunder, which then appeared in the waters of the clouds.

9. In one place, Yama's mace, coming in contact with the sun, made it look like the family umbrella of the kings of the dynasty of Manu‡.

10. Varuṇa's noose looked as if it were an ear of Heaven, without any ear-ornament, which slipped off while the Heaven shook its head, amazed at the love of Damayantī and Nala.

11. The firegod, who, mounting the shoulders of the wind, appeared with his flames briskly dancing, made the gods think that he had won Damayantī as his bride.

12. On the way, Sarasvatī delighted the ears of the (four) gods, which suffered from the absence of Damayantī's voice, with the notes of her lyre, an inferior substitute.

13. The gods then saw an approaching multitude dazzling as a

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* The Kailāsa mountain.

† See 21.160.

‡ These kings claimed descent from the sun. The mace with the sun above

sword, like ether incarnate, coming with a fond desire to bid welcome to them.

14. The gods saw Cupid coming in the front of the crowd, as if he were put to the fore by Kali in order to teach people sensory indiscipline.

15. Cupid's companions are people who despise their lives for the sake of forbidden women. They disregard fear and shame. All their wealth is consumed by bawds.

16. Cupid assumes the role of the conqueror of the world, as if to rival Buddha[‡]. He plays the role of the creator in the world, as if to equal Śiva, though he is devoid of any corporeal form.

17. Cupid has made woman his weapon, overwhelming Śiva's creation, the entire universe; as if he recalled his enmity with Śiva.

18. Cupid caused a distaste to the eyes of Indra and others, which had absorbed Nala's beauty, incurable even by the physicians of the gods[*].

19. The gods then saw Wrath, flinging about anything and everything, trembling, springing up, and red, shouting abuse for miles.

20. Wrath was attended by people whose eyes seemed to learn their redness from the blood of their lips, cut by their own teeth[†]. They emitted gusts of breath which seemed to be hisses of snakes, their frowns.

21. Resorting to the invulnerable heart of the sage Durvāsas, impenetrable even to Cupid's arrows, Wrath desires to consume the worlds including Indra himself.

22. Wrath, though he produces a deep redness (in the complexion), brings paleness (in the end)[¶]. Though he burns aflame, he begets a darkness which envelops all the senses.

23. When Wrath subjugated Śiva[||], while the latter was enraged at his own inability to conquer Cupid, he[††] adopted the precept which

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looked like an umbrella.

[‡] One of the epithets of Buddha was लोकजित् "conqueror of the world." He was besides Cupid's adversary, having foiled him in his attempts at temptation.

[*] The two Aśvins. They, too, were famous for their beauty.

[†] Lit: the blood of the cuts on their lips caused by their teeth.

[¶] वैराग्य (lit: lack of colour) is contrasted with रञ्जन. It means usually "indifference"; here "repentance."

[||] Lit: on account of his victory over Śiva.

[††] i. e. Wrath.

says, the right moment to conquer an enemy is when he is attacked by others.

24. In that crowd the gods saw also Greed stretching out his hands to the wealthy. He was timid and faltering in speech, expressing his plaint with significant gestures.

25. His followers are poor and thievish; always sick from gluttony. They cast significant looks at people who are eating.

26. Greed is a drought, drying up the ceremonial water preliminary to a gift, poured by the rich on the palm of a worthy suppliant¶. Lo, he sells his poor* kinsmen to the rich like slaves.

27. Greed cares not a straw for Wrath, nor Cupid, who cause respectively one and two of the five great sins, while Greed prompts to commit all the five.†

28. Greed, though he abides in all the senses, resorts chiefly to the tongue, there to tutor suppliants in the art of flattery‡.

29. Lo, they saw also blind Delusion, who never follows the right path nor the counsel of friends. Once he has clung to the void, he leaves it not.

30. The worshippers of Delusion are fools, immersed in the mud of worldly cares. They remember not Śiva, though life may depart tomorrow.

31. Delusion, like collyrium paint, manifestly soils even the radiant hearts of those whose souls possess the inextinguishable lamp of knowledge.

32. On him depend Wrath, Greed and Cupid, all three; just as religious students, recluses and ascetics depend on the householder for their living.

33. Delusion is sleep to those who wake; blindness to those who see; foolishness in the presence of scriptural knowledge; and darkness where there is light.

34. Cupid was not ashamed to conquer the world, already killed by Delusion who cultivates the principle of darkness; just as Arjuna was

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¶ Lit: Greed acts as a drought in respect of the pouring of the......water by the rich etc.

* The reading निःस्वान् has been adopted.

† The five great sins are (1) killing a Brāhmaṇa 2) theft of gold (3) drinking wine (4) adultery with the wife of one's teacher (5) complicity in these. Of these wrath causes only the first, while Cupid causes adultery and the murder of the husband of the guilty woman.

‡ Lit: in skill.

not ashamed to vanquish the army of the Kurus, destroyed beforehand by Śiva§.

35. Some of the persons (in the crowd) were recognised by the gods owing to their previous acquaintance with them; others were not, being black up to the crown of their heads with a cloak of sin.

36. Then when the army of Kali drew near like an overflowing sea, the gods heard some one's words jarring on their ears.

37. "Ye wiseacres, the truth of the scriptures propounding the results to be obtained from sacrifices, is like that concerning the floating of stones on water. What faith can be put in them? They have obstructed the path of desire||.

38. "A certain Bodhisatva¶ was born by virtue of his innate excellence to break up the mystery of the Vedas. For he said the world is transient*.

39. "Bṛihaspati says 'Oblation in the fire, morning and evening, the system of rules built up by the three Vedas, the carrying of three sticks tied into one, and the bearing of browmarks of ashes are the means of livelihood of those who are devoid of wisdom and manhood.'

40. "Since purity of caste is possible only in the case of purity on each side of both families of the grand-parents, what caste is pure by the purity of limitless generations?

41. "Who has not contracted sin in contact with women? Alas, people fast under a delusion, and bathe at sacred places. The world's religious vows have been destroyed by lust.

42. "Fie on those who boast of family dignity! They hold women in check out of jealousy; but do not likewise restrain men, though the blindness of passion is common to both.

43. "Abstention from the wives of others? This hypocrisy was disregarded by Indra himself, eager for amorous dalliance with Ahalyā, Gautama's wife.

44. "Ye Brāhmaṇas, give up the notion that it is a sin to commit adultery with the wife of one's teacher. Your master himself had a violent mania for the possession of his teacher's wife†.

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§ It is said that the Kuru soldiers were pierced by Śiva with his trident before Arjuna hit them with his arrows

|| The speaker is a Cārvāka or a heretic.

¶ Buddha in a former birth.

* i. e. everything being momentary, heaven and other results aimed at by Vedic sacrifices could not exist. The Cārvāka often cites Buddhist doctrines in his support.

† The moon, called the king of the Brāhmaṇas, had amorous relations

45. "The scriptures say, 'A person, when dead, suffers on account of sin, and enjoys happiness for religious merit.' But we ever see before us just the contrary. Tell us now which evidence is the stronger‡.

46. "If sin is to be avoided inspite of the uncertainty of rebirth§, then O Brāhmaṇas learned in the Vedas, give up the long sacrificial sessions to avoid the risk of sin in killing animals in the sacrifice.

47. "Vyāsa himself, who deserves your homage, wellversed as you are in the three Vedas, said that it is commendable to accept a woman when she is under the influence of passion.

48. "Why do you esteem virtue, and not amorous dalliance? A man should do what tends to increase his happiness in the end.

49. "Commit sins by force. Will not your sins be deemed uncommitted? Manu declared all offences committed by force to be as if undone‖.

50. "You who are in possession of traditional lore, doubt not this meaning of your own religious texts. Freely indulge in whatever pleasure you desire.

51. "Is there ever any unanimity among the learned in expounding the sense of the scriptures and the law books? Interpretation depends upon the force of intelligence. One that conduces to pleasure is not to be neglected.

52. "What have you to do with sin, once the body is burnt, about which body one has the idea that it is the self?¶ If there were a soul, the existence of which is testified to by a source of proof apart from the body, would not the results of one's actions appear anywhere and everywhere (in the next life)?*

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with Tārā, the wife of Bṛihaspati.

‡ i. e. the direct perception of things actually happening in life is more conclusive than a dictum of the scriptures about events to follow after death.

§ According to those who believe in rebirth, sin is to be avoided, because the kind of birth in the next life depends upon the quality of the deeds performed in this life.

‖ The Cārvāka misinterprets Manu who meant offences committed under the force of circumstances.

¶ i. e. if one holds the view that there is no soul apart from the body, the question of rebirth and suffering the consequences of one's evil deeds does not arise, owing to the destruction of the body at death.

* i. e. the souls being released from their respective bodies at death would lose their identity; and there being nothing to distinguish one soul from another, the consequences of the actions of one man would be suffered by anyone and everyone else.

53. "Away with the story of the wicked that after death one remembers one's past lives; that after death there are waves of consequences of one's previous deads; and that the dead are satisfied when others eat for them.

54. "Strange. The scriptures, most cunning, prompt them who know the body to be the soul, to renounce the body; saying 'Thou art not it'; and make them accept something else.

55. "Of two results in doubt, one is sure to be. When the desired one comes about, the swindlers[†] attribute it to their incantations and the like. When it is otherwise, they declare that these were incomplete in details.

56. "Coward, what burden will thy individual sin add to the One Soul, propounded by the Vedas, which is already sinking in eternal suffering on account of the sins of all?

57. "Of what use to thee are flowers removed from their stalks? It is on the stalks that they grow into fruits. Put them[‡] on thy own head, if they are to be put on the head of a stone[§], no way different from thy head.

58. "Spurn all censorious statements about women as not worth a straw. Why dost thou constantly cheat people when thou, too, art as bad as women?

59. "Ye fools, carry out Cupid's command, obeyed even by Brahmā[||] and other gods The Veda is the command of the gods. Which of the two commands is then worthy of greater respect?

60. "If you consider some portions of the Veda to be meaningless,[¶] through what mischance do you not regard likewise the toilsome injunctions as meaningless?

61. "Ye whose intellects are fattened on the Mīmāmsā philosophy, ye have faith in the scriptures. But misguided, you say yourselves, the scriptural injunction to give to priests elephants high as the sacrificial posts is an interpolation.[*]

62. "How can people believe in the other world on the authority of

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[†] i. e. the priests.

[‡] The reading followed is न्यस्य ते.

[§] e. g. the sacred Śālagrāma stone or a stone phallus of Śiva.

[||] See 1. 47.

[¶] Certain statements in the Śruti literature, taken separately, appear to be meaningless; but these, too, are defended as forming Arthavādas with an eulogistic or commendatory design.

[*] Vedic texts enjoining exorbitant fees are regarded as interpolations by greedy priests. The Cārvāka ridicules this tendency to explain away inconvenient injunctions.

the Veda, which says 'Who knows what is in the other world ?'

63. "Declaring that virtue cannot be acquired and vice cannot be avoided, Manu fraudulently seeks fines for the state. The learned have put faith in him in vain.

64. "Ye are experts in reasoning indeed. For ye put faith in Vyāsa† on his own word! Who will talk with you, fishes, fit to be advised by a fish ?‡

65. "Vyāsa was an intelligent poet, good at flattering the Pāṇḍavas. Did he not censure when they censured; and praise when they praised ?

66. "Did not the same Vyāsa, out of lust, have relations with the wife of his brother ? He was then attached to a slave girl. Did his mother enjoin him to do that as well ?§

67. "Those who have for guide in worshipping gods and Brāhmaṇas the works composed by these very gods and Brāhmaṇas, have they not, bowing to a cow, clearly degraded themselves below the cow ?

68. "Well indeed have those otherworldly fellows, ready to perform sacrifices, renounced their passion. For even after death they long for heaven, the quintessence of which lies in its gazelle-eyed nymphs !

69. "Ye arrant fools, of what use is quietude ? Try to gratify your mistresses. Will a creature, once he is reduced to ashes, ever return ?

70. "Even the sage Pāṇini opined that both sexes should indulge in passion, when he said that salvation was for the impotent‖.

71. "People who plunge into sacred pools of water to go to heaven¶ look like sheep stepping back to charge forward to the fray.

72. "Meaningless is the threat that a man becomes an animal (in the next birth) as a result of such and such sin. Even the harmless Rājila snake is like a king, happy with his own sources of joy.

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† This is a reference to the low origin of Vyāsa, the reputed author of the Purāṇas.

‡ The reference is to the मत्स्य or Fish Purāṇa, revealed to Manu by Vishṇu incarnate as a fish.

§ The Cārvāka misinterprets the Mahābhārata, according to which Vyāsa, at the request of his mother Satyavatī, begot sons on the widows of his half-brother Vicitravīrya who had died without any issue. One of the widows, however, sent a slave girl as a substitute, disguised as herself.

‖ Lit : the third sex. The Cārvāka misinterprets Pāṇini's rule अपवर्गे तृतीया', which says that the third case-ending is used to indicate the completion of an action (अपवर्ग). But as अपवर्ग means also "salvation" and "the third (sex)" refers to eunuchs, the Cārvāka interprets the rule as above.

¶ This is sarcastic. Lit : people who "sink" in order to go up.

73. "If persons killed in battle sport in heaven, let the demons killed by Vishṇu fight with him even in heaven. For, though they were killed, they are just as before.

74. " 'During earthly existence there is the individual self as well as the Absolute, but when salvation comes the Absolute alone exists'— in this declaration that salvation is the annihilation of the self lies the skill of the exponents of Vedic lore.*

75. "He who propounded a system of doctrines to prove that the salvation of sentient beings is a condition similar to that of stones is exactly as you know him to be, a perfect ox, when you have examined him.†

76. "The wives of Vishṇu, Śiva and others are entirely devoted to them. Why have they not attained salvation ? Why are they in Cupid's prison ?

77. "If there is an allknowing kindhearted deity with words that never fail, why does he not fulfil our desires, suppliants as we are, by a single word of his ?

78. "Causing pain to worldly beings, even though it is caused by their own actions, God would be our enemy unreasonably; whereas others become enemies for some definite reason.

79. "Owing to the unstable character of all reasoning, is there any whose opinions, mutually opposed, being equal in force‡, will not be baseless; like 'a fallacious inference with a contradictory reason on the opposite side' ?

80. "The hot-tempered ascetics teach others abstention from anger ! Themselves poor, they teach alchemy for money.

81. "Why be charitable ? It is the miser whom the goddess of wealth favours. The foolish Bali, giving away all his wealth, made himself a prisoner.

82. "Everyone squeezes the rich and envies them at heart. Few if any are abstemious, and renounce the turbulence of greed.

83. "Abstention from stealing means a long lease of life to poverty,

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* This is an attack on the Māyā theory of the Advaita Vedānta. The latter, however, does not propound the reality of the individual self, the annihilation of which is therefore a fiction.

† The reference is to Gotama, the founder of the Nyāya philosophy. There is a pun on his name गो-तम lit : a perfect ox. The Cārvāka ridicules his doctrine that the destruction of all particular attributes (pleasure, pain etc.) is salvation ; and compares this colourless condition to that of a stone.

‡ Lit : owing to the equality of each other.

while the taboo on certain kinds of food involves cheating the stomach. So take to indulgence, the one root of the plant[¶] of joy."

84. Hearing these evil words, Indra became angry. He said aloud, "Who, who is this cutting at the very vitals of religion ?

85. "Who doth so speak, while I, Indra, with hands flashing with thunder's might, govern the three worlds, which see with the Vedas for their eyes ?

86. "Thou wretch, see as a proof or otherwise of class purity or caste continuity the failure of Brāhmaṇ-murderers and the like to satisfy trial by ordeal.[‡]

87. "That a person committing adultery with a distinguished woman, as a Brāhmaṇa woman, does not win in an ordeal, shows that the entire generation of that caste is pure.

88. "It is a shame that the correct finding of the ordeals of water, fire and the others, which were revealed by the Vedas, doth not remove the heresy from thy mind.

89. "Ye heretics, doth not the activity of the results of previous deeds shown by the uncertainty of offspring, although there has been intercourse, and cases like that, rend your hearts ?[†]

90. "Why dost thou not believe the stories, known to the people of various lands, of spirits begging for the performance of Gayāśrāddha for them, entering into some one's body ?[*]"

91. "Why dost thou not believe the true stories of the other world, which people, taken away by the messengers of Yama owing to a confusion of names, relate on their return to the world ?"

92. The god of fire blazed in anger, and said, rebuking the Cārvāka, "Ha, what sayst thou, what sayst thou so freely before us ?

93. "Thou who faintest from the effect of a momentary fast ! art thou not astonished to think of those who practise the mighty Parāka fast[‖], and live by the sheer force of the revealed religion ?

94. "Are not the sacrifices with visible results the suns of victory

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[¶] Lit: sprout.

[‡] Or: take the failure of...murderers and the like to satisfy ordeals as a proof in the matter of class purity or caste continuity or otherwise i.e. if class purity did not exist, the murderer of a high caste man would not be detected as such in the course of ordeals.

[†] This is a reply to the Cārvāka's assertion that the results of one's deeds do not subsist after death.

[*] This is a reply to Verse 53.

[‖] See Voc. under पराक.

over those Mandeha* demons, your own doubts about religion—sacrifices for the birth of children, destruction of enemies, and coming of rain?"

95. Yama brandished his mace and covered the sky with sparks of fire; then uttered (fierce) gusts of words, as if stung by the Cārvāka's utterance‡.

96. "Stop thou, stop. Here will I wound thy throat and lips by force; thine, thou cheat, wickedly haranguing this assembly.

97. "Thou heretic! Who will renounce his belief in the other world on thy word alone? It is attested by the Vedas, and like the Vedas, by hundreds of doctrines following them?

98. "Why dost thou not follow the same path with regard to the other world as thou dost in this world: when thou art faced with a difference of opinion between two groups of travellers having an equal knowledge of the way to be followed; the one small, and the other large in number?||

99. "What man will not have a firm belief in the other world, having found a consensus of opinion among all, on the subject of marrying one's daughter to some one else?†

100. "Those who reject all established opinions lose their ground, when even one of these opinions happens to be true. In view of this, there might be (sometimes) a simple failure of a religious rite. But the mishap preventing success is never due to religion.

101. "From the unanimity of all in some matters, and on account of the risk from non-compliance in others, all ought to remain true to the Vedic religion as well as to its supplement§; for the latter, too, was produced by the former."

102. Then said Varuṇa, red with rage, in a merciless tone, "Thou wretched atheist, art thou not afraid of my terrible noose?

103. "Ye fools, how is it that the holy stone¶, marked in its hollow with the figures of tortoises and the like, and impossible for men to make, does not make you believe in the traditional path?

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* The Mandeha demons are said to attack the sun who has to conquer them before he can rise.

‡ Lit: Yama, covering the sky with brandishings of his mace, gave rise to waves of words, as if pierced in the vitals.

|| i. e. in religious matters it is safer to follow the opinion of the majority than sectarian doctrines like those of the Cārvākas.

† i. e. one should acquiesce in the general opinion about the existence of the other world, just as one follows the general custom of giving one's daughter in marriage to some one outside one's own family.

§ i. e. the Smārta religion.

¶ i. e the Śālagrāma stone.

104. "Ye heretics, how is it that the popular tradition about names such as Indra 'the performer of a hundred sacrifices', the Vaiśya caste 'originating from the creator's thigh', has not astonished you by its conformity with stories found in the Veda?

105. "Why do ye disbelieve the Vedas, when ye even see spirits craving for the performance of Gayāśrāddha and other rites, having entered into possession of divers persons?

106. 'Renounce not the Vedas, since you see souls, who are taken to Yama through a mistake of names, and then come back to their respective bodies, and tell stories of the other world."

107. Some one then stepped forward from Kali's army, which was paralysed at the angry outbursts of Indra and the other gods. He said thus to the gods, holding his folded hands on his head.

108. "Ye gods, I am not guilty; I am subject to others. I am a panegyrist of the Kali Age. My tongue* is fluent in flattering him."

109. No sooner did he speak these words than the gods saw Kali, seated in a chariot, and another, Dvāpara, before them.

110. Surrounded by diverse Sins, Kali raised his neck like a sinner in hell, and looked at the gods who were astonished at the magnitude of his splendour.

111. He assumed first an attitude of utter contempt. But, overpowered by Indra's radiance, he bowed his head like king Triśanku†.

112. Approaching with an air of disdain, Kali, in the intoxication of his pride, addressed the gods, who were unwilling to look at him; just as a drunken Caṇḍāla speaks to Brāhmaṇas who disdain even to look at him

113. "Hail, Indra! Art thou at ease, Agni? Friend Yama, art thou happy? Varuṇa, art thou enjoying pleasure?

114. "We are speeding to choose Damayantī as our bride in the Svayamvara festival. Permit us to follow the path which goes there direct."

115. The gods treated with contempt his baseless overweening pride. They spoke to him after a long while, smiling and looking at one another's face.

116. "Never, never say that again. How wilt thou marry, whom the creator created as a devout holy bachelor?

117. "Brahmā will consider thee to be a rebel, when he hears that

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* Lit: mouth.

† The king whom Viśvāmitra tried to send to heaven, but who was ousted by Indra.

thou hast broken thy vow. But, even thy servants can transgress the creator's command; why not thyself?

118. "We are coming from the Svayamvara. The event has passed, wounding the pride of the youths of three worlds.

119. "While serpents and gods in love looked on, Damayantī chose a great mortal king as her spouse.

120. "Damayantī considered the serpent kings to be mean; the other mortals to be apes; and the gods to be lowborn. But she thought Nala radiant with virtues."

121. Hearing this, Kali became utterly blind with rage. Looking like Śiva on the night of the universal destruction, he spoke to them thus.

122. "Brahmā may sport with any damsel, and you yourselves may toy with celestial maids. But Kali should observe the celibacy of a religious student, or even die, to the utter satisfaction of you all!

123. "What line of conduct do you follow, preaching virtue to others, but yourselves doing all that the ears dread to hear[§]?

124. "Nala obtained in the Svayamvara the beauty of the earth, and you the world's shame. Your gain and Nala's, indeed, appears to be the same![‡]

125. "Seeing us from afar, rightly you turn your faces away; for you are ashamed to look us in the face.

126. "Ye fellows, why did ye stand by, looking at that happening? Improper it was. Why did ye not consume the foolish girl with your eyes burning with rage?

127. "Strange; how did she accept Nala, fickle though great, taking a fancy to him, and slighting the highborn gods?

128. "How did you tolerate that weakling, the disdainful Nala, while he took for himself the gazelle-eyed damsel, who was being sought for by the lords of the regions of the sky, as you are?

129. "Why did not the terrible god of fire, though bearing witness to their marriage, act like a false witness, resorting to fraud?

130. "Alas, just as (the shadow of) the earth has become the dark spot of the divine moon, so your forbearance, even though you are valiant, has led to this disgrace.

131. "Why are ye jealous of me, while ye spare him whom she chose? Tell me. This very day I will by fraud tear her asunder from that guilty wretch[||].

[§] e.g. Brahmā's passion for his daughter, Indra's adultery with Ahalyā etc.

[‡] This is a play on the similarity in sound between श्री (beauty) and ह्री (shame).

[||] Lit: abode of guilt.

132. "Endeavour to help me. Let us five* enjoy her, sharing her among us, as the five Pāṇḍavas did Draupadī."

133. Unable to bear the stupidity of the loquacious Kali, Sarasvatī pierced him with her weighty and severe words as with arrows.

134. "It was to give fame and Damayantī and boons to Nala that the gods went to the Svayamvara. A superficial intellect doth not comprehend the cleverness of the wise."

135. Tongue-tied, and unable to answer the eloquent goddess, Kali spoke to the gods alone, passing over Sarasvatī with a playful look.

136. "I too have now renounced all desire for Damayantī. But I have not even a trace of kindness for Nala.

137. "What can I do, now the act is over, since I was not there at the time? But, hear now my timely decision.

138. "Ye who are wise, know this to be my vow, mine, Kali's, with regard to Nala. Deprive him I will of Damayantī, and his kingdom as well. Vanquish him I will.

139. "Lo, let the worlds celebrate my enmity with Nala, adorned as my valour is with a wild wrath, as they do the sun's hostility to the night lotus blossom."

140. With applause, Dvāpara inflamed Kali's perturbed mind. Indra then said, putting his hand on his ear§.

141. "Thou hast a mind to wonder at! Thou dost rightly discern shame in us. But the fact that one gives little to one who is great does put one to shame.

142. "Nala's pious devotion, a hundredth part of which gives the highest good, to wit, virtue, wealth, desire and salvation, became fruitless, being placed in us.

143. "Kali, unworthy is thy resolve towards the pure-hearted Nala. The moon of the land of Nishadha is as great as the divine lords of the regions of the sky.

144. "For thee, Kali, we see no means by which thou canst get within the king's defence: he hath accumulated all religious virtues. Nor do we see any luck for Dvāpara's intent.

145. "Ah, the perfectly virtuous Damayantī cannot be oppressed by fellows like you, addicted to futile mischief; even as well-disciplined right knowledge cannot be disturbed by errors, grasping meaningless unrealities.

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* Kali and the four gods.

§ This indicates astonishment and horror.

146. "The Golden Age is worthy of vying with Nala, and the Silver age with Damayantī, who as well as Nala doth possess a unique, shining religious virtue; but not ye two, Kali and Dvāpara.†

147. "Thou dost say 'I will surely do it.' But thou art wrong, even though thou art purposing to do it. The seen and unseen causes of an effect are not under thy control.

148. "He who under a delusion would do wrong to Nala, would soon, by reason of the injustice, undergo the suffering resulting from that very crime.

149. "Kali, this thy grudge against him is not fitting. This enmity of thine with Nala will not be to thy good.

150. "At this very moment renounce the unholy idea 'There will I go,' lest thou shouldst appear ridiculous in the royal court, when thou reachest there.

151. "Thou canst not enter into possession of Nala and Damayantī all at once, simply by going there; just as the letter ड् cannot at once get into the group of letters षण्णाम्, when it is read disjunct¶."

152. The other lords of the cardinal points approved these words of Indra. But the two Ages, Kali and Dvāpara, refused to accept them.

153. Then the gods, aiming at Kali, and Kali aiming at the gods, alternately began thus a quarrel, accompanied by raillery, in identical language.

154. (Indra to Kali) "As she has chosen Nala, it is proper thou shouldst not go (to Nala's capital). Of what use is this disquiet or this swift aerial car?

(Kali to Indra) "As she has chosen Nala, it is but proper thou shouldst be coming back. Of what use is this hidden worry lacking in dignity?

155. (Agni to Kali) "As she whom thou art going to choose as thy bride has already chosen some one else, this thy conduct is ridiculous and disgraceful.

(Kali to Agni) "As she whom thou went§ to choose as thy bride chose some one else in thy presence, this has become ridiculous and shameful for thee.

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† The Golden Age or The Age of Truth and the Tretā Age (fem.) are distinguished by religious virtue, the remaining two, Dvāpara and Kali following on a descending scale. The first line means also: The two Aśvins may vie with Nala (in beauty), and the three sacrificial fires with Damayantī (in purity). See Voc. under नासत्य and त्रेता.

¶ i. e. with base and suffix detached. In the genitive plural of षष् (six), the ष् is first changed into ड् which again becomes nasal, giving the form षण्णाम्.

§ "tried", if we construe पुरा यासि as पुरा अयासि (त्वया).

156. (Yama to Kali) "She, for whom thou art journeying, having chosen somebody else as her consort; let there be a check to thy wrath, thou, unrelenting and falsely irate.

(Kali to Yama) "She, for whom thou hadst journeyed, having chosen another as her consort; who else has sunken lower than thou, impotent and falsely irate as thou art?

157. (Varuṇa to Kali) "Conquering Cupid by thy beauty, thou art traversing miles and miles on a mighty charger. But thou art a fool. Lowborn wretch, art thou not ashamed that she has chosen some one else?"

(Kali to Varuṇa) "Shameless god, as she has chosen some one else, art thou not ashamed, thou who hadst gone, mounted on a mighty charger, delighting people with thy lustre?"

158. The gods resolved to return to heaven, when they saw the two Ages, the third and the fourth‖, persisting in their rancour against Nala.

159. With Dvāpara as his sole companion, the stubborn Kali, senseless with jealousy, set out on his journey, which was destined to inflict suffering on Nala.

160. A cloud arose as an obstacle, hindering Kali from going to the land of Nishadha, utterly inaccessible to him by reason of the plenitude of Nala's religious merit accruing from sacrifies and the charitable provision of wells, tanks and gardens.

161. The sinful Kali reached the holy kingdom of Nala to tarnish it by his possession of it; even as the sinful Rāhu reaches the spotless orb of the moon to overcloud it by an eclipse.

162. Then after a short space of time the dark, conceited Kali reached king Nala's capital.

163. Hearing there 'the detached text¶' in the mouths of people reciting the Vedas, dark Kali could not advance a single step further†.

164. He came to a standstill, when he heard in the city that order of reading known as Krama on the lips of people reading the Vedas.

165. He kept up a swaggering pace so long as he did not hear the

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‖ Dvāpara and Kali.

¶ पदपाठ.

† Verses 163-204 describe Kali's despair at the sight of the phenomena of piety and religion in Nala's capital.

connected text of the Vedas while being recited by the readers of the Vedas.

166. His nose seemed to be destroyed by the smell of sacrificial butter. Hurt by the smoke from sacrifices, he could not open his eyes.

167. There the knave lost his balance on the courtyards of householders, which were extremely slippery to him on account of the ceremonial water offered to guests for washing their feet.

168. In contact with the powerful heat of the sacrificial fires, he felt himself to be heated, as if in a case plastered with mud. Every limb of his seemed to be cut asunder by gusts of wind from the fanlike ripples of tanks and pools dug for charity.

169. He was terrified to see there black sesamum grains, which seemed to be Death to him, while they were scattered by the four castes in every household in the course of their rites in honour of the Manes.

170. There he thought his heart was rent by the forehead-marks of religious bathers, as if they entered his heart, assuming the form of swords.

171. Kali was glad to see there a man telling a lie, but grew sad, when he saw him telling it to his wife (in jest).

172. He felt that the city which was covered with sacrificial posts bristled with spears. He thought the city which was full of religious people was occupied by ferocious beasts.

173. The wretch could not even get near persons observing the twelveday religious fast known as Parāka. He repeatedly stumbled while crossing the shadow of persons observing fasts lasting a month.

174. There he saw goddess Gāyatrī, as she drew near from the orb of the sun, being invoked by Brāhmaṇas. Seen by her, he vanished in terror.

175. Nowhere did he find a rest for his foot; neither in houses full of householders, nor in woods full of anchorites, nor in any habitation of ascetics, nor in any temple.

176. Nowhere did he see any slaughter, dear to him, though he looked for it. Even in the mouths of fools he never found there his friend, dispute.

177. He rushed forward, rejoiced to see a cow meant for slaughter in sacrifice. But, devoted to the Religious Virtue inherent in the Soma sacrifice§, the cow repelled him, an ass, even from a distance.

178. He deemed the silence of people observing religious vows to be a rebuke aimed at him. He felt his head to be spurned by those who

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§ Also: attached to a gentle ox (सौम्यवृषासक्ता).

were bowing to men worthy of homage.

179. Seeing in the hands of sages seats of Kuśa grass, he thought 'They are going to kill me with iron clubs.' Seeing in their hands water while they were washing their face, he thought 'They are going to curse me with the water.'

180. "They are coming to bind me with ropes and strike me with sticks". Thus he feared the Brahmacārins who wore girdles of Munja grass and carried sticks of Palāśa wood.

181. There he became gloomy with terror at the sight of sacrificial cakes before him. He shed tears, imagining the sacrificial ladles to be snakes.

182. He was rejoiced to see handling of wine by a Brāhmaṇa, but was sad to see him perform the Sautrāmaṇī sacrifice†.

183. As many palmfuls of blood shot up from his heart as he saw hands folded in religious devotion by those who were versed in the Vedas.

184. He knew that those who had gone through the ceremonial bath marking the end of Vedic studies were his executioners. He knew, those whose passions were subdued were like Death to him. He was fearful at the very sight of a devotee who observed the vow of silence, as if the latter were the god of death.

185. Like a man looking for water but meeting with fire, the sinful wretch turned away in pain when he, looking for heretics, came across men learned in the Vedas.

186. He was rejoiced to see a man killing a Brāhmaṇa, but despaired§ to find that he was performing the 'all-sacrificing' Sarvamedha sacrifice.

187. He seemed to be threatened by the bamboo sticks in the hands of ascetics. The various modes of reading the Vedas employed by householders distressed the malevolent creature.

188. He wished to leave the very kingdom, when he saw persons sleeping on the bare ground in course of their religious austerities. He experienced thunder-terror at the sight of sacrificial Kuśa blades.

189. Looking for a Jaina, he saw deerskins used by religious students. Looking for a Buddhist mendicant, he saw the discipline of persons initiated into Vedic sacrifices.

190. At the sight of persons engaged in religious meditation, telling the beads in their rosaries, he turned his eyes in the opposite direction and felt the pangs of the wrenching forth of the soul by death.

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† The use of wine was permitted in this sacrifice.

§ Lit: felt feverish.

191. He would rather uproot his own eyes than see there Brāhmaṇas recite the 'Sin destroying' verses of the Veda at morn, noon and eve.

192. Going about with the object of enquiring about the existence of even the slightest trace of falsehood in Nala and Damayantī, Kali nowhere saw anything that was akin to himself.

193. Kali who is hostile to ascetics without rhyme or reason, was mortified to see in the city the prosperity of things averse to him, namely, religious meditation, study of the Vedas, and Vedic sacrifices.

194. There he was glad to see a man having amorous relations with all women that came to him. But he became dejected, when he knew the man to be a worshipper of the Sāma revealed to Vāmadeva.¶

195. Purity, an enemy to him, allowed him no passage on the earth; while the sound of the Vedas permitted him no refuge in the sky.

196. He was pained to see the New Moon and the Agnishṭoma sacrifice. He staggered as he viewed the full moon sacrifice, and considered the Soma sacrifice to be Death himself.

197. He saw men who killed heroes (in battle), but none who "killed" the sacred fire (by allowing it to expire). He saw none who slept while the sun was setting*, but saw those who had attained salvation while living.

198. He was glad to see Brāhmaṇas eating in contact with one another, but became sad when he saw them taking Soma juice that had remained after oblations in the fire†.

199. He obtained satisfaction, hearing of a person who was smeared with dust; but felt distressed when he saw him exposing himself to the dust raised by cows and scattered by the wind‡.

200. Joyfully he ran to where he saw a cow being killed. But the fool slowly turned back on learning that it was for guests§.

201. He was glad to see a Brāhmaṇa who was forsaking his daily and occasional religious duties. But he fled far away with a dejected look, when he concluded him to be a man engaged in performing a Vedic sacrifice||.

¶ It was permissible to associate with women promiscuously during the celebration of this Sāma.

* Regarded as a sin.

† Promiscuous eating was not regarded as a violation of caste rules on this occassion.

‡ One of the recognised methods of bathing, known as 'wind-bath'.

§ In ancient times cow killing for the entertainment of guests was not regarded as a sin.

|| A sacrificer is under special rules and temporarily exempted from his

202. He was rejoiced to see in the city a man committing suicide, but was then pained to find that he was performing the Sarvasvāra sacrifice‡.

203. Seeing in the Mahāvrata sacrifice† the dalliance of a Brahmacārin and a courtesan, the fool concluded sacrificial rites to be a haphazard wild dance of hypocrites.

204. ¶

205. Kali then came to see Nala, whom the evil-eyed could not look at with ease, while he was in the company of Damayantī; just as the Sun, who cannot be looked at by those who have defective eyes, is accompanied by the Light of the sun.

206. At the sight of the depth of their love he felt as if he were pierced by a lance. He felt as if his vitals were torn away at the sight of the waves of their mutual joy.

207. Unable even to glance at them, Kali departed from the place because of his own jealousy and vices, and the perfection of their radiance.

208. Looking for a place of refuge, Kali, hostile to Nala, went with a sigh to the beautiful house garden of Nala, whose splendour equalled that of Rāma.

209. There was no hindrance to his entering the garden, though it was surrounded by a hundred thousand guards; for no ascetics were there. The proud Kali felt that the atmosphere in the garden was partly sympathetic to him.

210 But he could not there climb the trees, which had been planted by Nala with the object of worshipping gods and Brāhmaṇas with their leaves, flowers and fruits.

211. Then he saw a single Bibhītaka tree, which, though useless for religious purposes, was planted (by Nala) merely to render complete the presence of all species of plants in the garden.

212. Kali highly valued the tree as his shelter in the woodland. Close to Nala's palace, it served as a banner of the palace garden.

213. The Bibhītaka tree, because it there gave shelter to the helpless

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ordinary religious duties

‡ It was permitted to commit suicide in the Sarvasvāra sacrifice owing to some incurable disease and the like.

† See Introduction.

¶ The poet here refers to an indecent episode of the horse-sacrifice. As it was part of the Vedic religion, Kali was wrong in calling "the author of the Vedas a hypocrite" on the strength of this episode.

Kali, became not only 'Kali's tree'*, but proved a Kalpa tree† to him.

214. Methinks, because Kali had made Virtue stand on one leg||, this tree was now his only place of refuge.

215. There, taking up his abode in that tree, he dreaded the Kshatriya king, who maintained the sacred fire, and was initiated into sacred ritual; just as one who lives in a house of straw fears the dove, the bird with fire¶.

216. Thus staying, having occupied the Bibhītaka tree, Kali could not overcome the holy King who was Damayantī's beloved.

217. When Kali obtained that place of refuge, he lived there many a year, looking for some sin in Damayantī and in Nala.

218. In that wood, there was the phenomenon of the Kali Age, sleepless in his eagerness to beguile Nala; just as there were creepers with 'sleepless' buds of flowers.

219. Wishing to know of any offence committed by Nala, Dvāpara roamed over the earth, thinking "No one is free from blemish in the opinion of the crowd." But his hope was futile.

220. Taking up his abode in the garden, which ever rivalled the moon with its flowers blossoming on account of the constant application of fertilising processes, Kali looked like the emblematic deer in the moon by reason of his possessing a lustre glossy as the gleam of the (dark) wings of Kādamba geese.

221. In Nala's city, which was so vast, long was the sojourn of Kali in the garden. But he met with a serious obstacle on account of the religious merits of the people. Meanwhile, with a boundless joy in his heart, Cupid made the tip of his bow touch the top of his ear§ to wait upon Damayantī and Nala.

222. Epilogue Śrī Hīra etc.

In the epic 'The Story of Nala', composed by him, very similar to the sister work 'The Panegyric of (king) Chinda', the seventeenth canto, brilliant by nature, is at an end.

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* The Bibhītaka tree which supplies the wood for making dice is also called 'Kali's tree' (कलिद्रुम).

† The allgiving divine tree of that name.

|| Virtue is believed to have only one foot in the Kali age. Kali had made him stand on one leg (पद), but now he himself had only one पद, which means in this case 'footing' 'place of refuge'.

¶ A dove perching on the roof of a house is regarded as an evil omen involving risk of fire.

§ i. e. drew it full length.

CANTO XVIII.

1. Nala then made Damayantī enjoy love's dalliance, after he had thus won her, the best of wives. She was to him a boat for crossing the ocean of passion, the third object of human desire.

2. A knower of the self, he acquired no stain of sin, though he enjoyed pleasure with her day and night. An artificial devotion to worldly pleasure taints not one whose mind is purified by knowledge.

3. Entrusting his kingdom to his ministers, eagerly did he worship Cupid in the company of his beloved, in his golden-storied mountain-high palace, with floors made of crores of multicoloured gems.

4. The palace surpassed the mountain of the gods, by virtue of having objects coming at its will, owing to the influence of the string of divine gems which adorned Nala's neck.

5. The interior of the palace was ever perfumed with the best of dark Agaru wood, and was cool with a breeze which was mellow with the camphor and sandal powder applied to window after window.

6. At one place, the palace was brightened by lamps with highly fragrant oil, having wicks made of the incense known as 'Cupid's arrow'; (lamps) that seemed to be sprouts of the might of Cupid's flashing arms.

7. The floors of the palace, provided with beautiful bejewelled pavements, shone forth, plastered with a paste of saffron and musk. They were washed with water scented with camphor, and had wreaths of mountain flowers scattered in the corridor.

8. In one part of the palace, a bed made of flowers assumed the beauty of an ornamental brow-mark on the floor. It had charming hues, softness and fragrance mellow from the pressure of Nala's limbs.

9. In another part, the waves of fragrance from masses of opening flower buds in the house garden near by, were perfectly like Damayantī's breath†.

10. The wind worshipped the Prāṇa breath, chief among the breaths* of those who lived in the palace, with offerings of drops of honey from mango blooms rent by parrots living in the garden§. There trees of all the seasons throve.

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† Lit: adopted a kinship to Damayantī's nostrils. See also Voc. under कुटी.

* Lit: chief of its family. The Prāṇa or life breath passing through the nose is the chief among the five vital winds (Prāṇa, Apāna etc).

§ i.e. the inmates of the palace could inhale the fragrance of the mango

11. In one place, all the parts of the edifice were made of gold. In another it was made of immaculate jewels. In one place were picture galleries made. In another it was a magician with its unsteady shapes¶.

12. The creator, a king among artists, was supposed to be suffering from vertigo owing to his old age, while he shook his head (in wonder), repeatedly looking at the palace, which contained multiform statues reproducing the grace of diverse wonderful objects, worthy of being reproduced.

13. The palace provided amusement in the form of mysterious talking and the like by persons kept hidden in chambers inset in the walls. It had numerous puppets causing wonder by their peculiar movements controlled by means of threads.

14. Even on dark nights it had profuse moonlight from the rays of jewels set in its walls*. In the summer it utterly dispelled drowsiness caused by heat with showers from sprays of water.

15. There a house sparrow, expert in the art of love, occupied an ivory perch, and observed what modes were followed in the dalliance of Damayantī and Nala, and what were not.

16. There, at one place, the eyes of Nala and Damayantī met with the amorous gaiety of pairs of swans adorning a pool of water; just as they did the repetitions of the sensual sports indulged in by frenzied sparrows.

17. There, their murmurs of love were drowned by the notes of lyres and the sound of flutes, by the cooings and hummings of cuckoos and bees in the pleasure garden, and by the noise of bracelets and other ornaments of dancers.

18. Even in the interior of the inner apartment, they heard the whistlings of the unsuspecting idols§ of Cupid and Rati installed in the palace, through windows stripped of their curtains† at night.

19. In the front of the palace, a unique rivulet, sweet and bright-watered, curved like the horns of the black antelope, and resonant with the beautiful songs of Kinnarīs, never ceased to flow day or night.

20. There on the walls were legends depicted in pictures in their

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blossoms wafted by the breeze.

¶ The reference seems to be to the play of light and shade.

* Lit: jewel-rays present on the walls.

§ Idols consecrated with mantras are supposed to have life (cf. प्राणप्रतिष्ठा).

† This is the alternative meaning of कपटकुड्य given by Nārāyaṇa. The sentence might also mean:......windows which were made to leave the character of counterfeit walls at night i. e. the windows of the sacred chamber were opened at night, but kept closed during the day, when they looked as if they were part of the wall.

entirety : Cupid laughing at Brahmā's egregious **rashness**, **his passion** for his own daughter (Sarasvatī).

21. The rash act of adulterous frolic of Indra, the paramour of Gautama's wife¶, was engraved on the walls; (an act) that proclaimed Cupid's triumph.

22. The Fame of the edifice, acquired by surpassing Indra's palace, and resembling an autumnal* full moon night, brightened the world, disguising itself as the bevies of pigeons flying over it.

23 In the courtyard of the palace were enacted plays based on the story of the moon's amorous wantonness with regard to Bṛihaspati's wife; (plays) that were nectar streams of the art of Bharata.

24. The golden dovecot attached to the palace was engraved with beautiful sayings strung together by Śukrācārya, on the subject of Śiva's amorous dalliance in the Devadāru grove, and Kṛishṇa's sports with the cowherd maids.

25. A parrot, going about there, sang of sage **Parāśara** who caressed in broad daylight the fisherman's daughter† on the Yamunā, being made restless by Cupid who respects no time, place nor object.

26. There at one place were sages depicted in pictures, supporting themselves on the pitcherlike bosoms of nymphs, without crossing the ocean of austerities, whose shore had come well within reach of their hands.‡

27. At the rumbling sound of drums, the peacock of the palace danced with the idea "My master, and I who carry him, have both conquered Cupid who is so powerful, because we abstain from amorous dalliance."||

28. There, as if out of rivalry, Nala and Damayantī played the role of Cupid and Rati in order to conquer their conquerors, Cupid and Rati, who were yielding to passion at the sight of them both§.

¶ Ahalyā.

* Lit : belonging to the month of Kārtika.

† i. e. Satyavatī.

‡ The reference is to the stories of sages yielding to the temptation of nymphs. The imagery is that of a swimmer exhausted before reaching the shore, and supporting himself on a floating pitcher.

|| Kārtika, whose conveyance is a peacock, is a chaste bachelor, while the peacock is described in mythology as having offspring without sexual connection.

§ i. e. the deities of love, who had made Nala and Damayantī suffer the pangs of love, now themselves yielded to passion at the sight of the newly married couple.

29. In that palace, resembling the mountain of the gods, there took place their sports of love, unseen even by great poets, unlearnt even by courtesans.

30. What fear did Damayantī have for her husband, Nala, a manly youth; while she was a girl who had not yet passed the years of her maidenhood!

31. Because she had formerly confessed her love to her beloved, when he met her during his mission‡, she knew not for shame what to do, thinking of the liberty she had taken.

32. Because she had hastily chosen Nala of her own accord, discarding all shame in the open assembly; recalling her rashness, she could not now look him in the face.

33. She did not even glance at the direction, which Nala occupied, on a seat covered with the rays of its gems; as if she were offended, becoming jealous of it§.

34. Bowing her head so low as to plunge into the river of bashfulness, and looking like a puppet on the doorway, she turned a deaf ear to a hundred invitations of her consort.

35. For fear she entered not her consort's apartment. When persuaded to enter it, she occupied not the bed. Though induced to occupy the bed, she did not lie close to him. Though persuaded to lie down, she turned not her face towards him.

36. Not only did Damayantī feel deeply shy before Nala; but Cupid himself, overpowered by Dame Shyness in Damayantī's heart, was positively ashamed for a long space of time.

37. Even when she herself wished to do something, she who was fair as Pārvatī desisted from the attempt, when her consort besought her to do it.

38. When he recalled her feelings towards him, which he had ascertained during his mission to her; he suppressed in his mind, which suspected a coldness in her, the apprehension caused by her indifference to him* from excessive shyness.

39. At first he had let her come to him in the company of her girl friends; then in the company of only one. Full of wiles, he sent away this one, too, on some errand, and reduced Damayantī to the position of having him alone as her companion.

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‡ See Canto IX.

§ Direction (दिशा) is feminine in Sanskrit and often described as a woman.

* Lit: caused by her who was indifferent............

40. A master of the art of love, he drew his beloved near with the circle of his embrace with the manner of one still far away*, though she had been placed close to him by her maiden friends.

41. As she was drooping with shame, he kissed her first on the forehead; then on the cheeks, as she by degrees bent herself less. Then as her confidence grew at this, he smiled, abruptly kissing her on the face.

42. Child Cupid, just when he was astir a little in her heart, again sank low, admonished first by Shyness coming to her heart; and then threatened by powerful fear.

43. During love's revelry, each one of her beloved's arms, which wanted to clasp her round by force, was long resisted by the maid who left no entry for them, pressing herself close against the bed.

44. Feigning a curiosity to look at the beauty of her pearlstring, her consort touched the extremity of her neck with his hand, which passed close to her bosom.

45. He touched her budlike breasts, as he put his pearlstring (round her neck), saying "Since thou didst honour me with thy wreath in the Svayamvara assembly, it is proper that I, too, should pay my homage to thee."

46. While the fair maid was unconscious with sleep at night, his trembling hand, which he had placed near the knot of her skirt, was pushed back† by her, when she was awakened by the movements of his hand to and fro.

47. The king smiled, gazing at the silken scarf of his beloved's thighs. Overwhelmed with shame, she covered it with the fringe of her cloth, as if she were nude.

48. Clever as he was, he thus a little removed her fear by degrees. In her mind, too, Cupid slightly suppressed her bashfulness while he bent his bow.

49. She smiled, but laughed not; amused though she was by his witty remarks. What woman doth show to others the two rows of her priceless ruby teeth?

50. At the sight of Damayantī's breasts, marked with the imprint of the gems of her necklace pressed into them, her maiden friends guessed (in the morning) that the fair damsel had undergone the ardour of her beloved's embrace.

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* Lit: as if he were at a distance.

† The reading अपासयन्निजम् has been followed. Lit: he had his hand removed by her who was awakened etc,

51. When (in the morning) she asked her friends, who helped her to dress, to tighten the knot of her skrit, they guessed with a smile "Here took place some frivolous act of her consort's hand."

52. Concealing her feelings somewhat out of shyness, and somewhat manifesting the grace of them with good humour, she, a woman of the Lily class‡, resembled a lily with buds and fullblown flowers.

53. Cupid urged the fairbrowed maid to look at Nala; but shyness prevented her looking at him. Her looks ran towards her consort; but turned back from their path over and again, full of shame.

54. She brought her consort neither within the range of her sight, nor placed him beyond it; for she fixed her eyes on diverse objects, by looking at which he could be looked at as well.

55. Impatient of separation during the day, she had longed for the night, the time when to meet her beloved. But abashed at her consort's dalliance at night, for shame she wished for the coming of the day again.

56. "I only will do what thou dost allow Be not shy. Away with fear. I am just like thy maiden friends." Thus did Nala reassure her ever and anon.

57. The fire of her love, which had remained smothered by the magic herb of bashfulness, was stirred again by effective invocations, her beloved's loving words.

58. Firmly she covered her breasts with her arms, turning back her beloved's hand placed on her bosom. It seemed as if she, discarding her beloved from shyness while he was by her side, embraced his image that was in her heart.

59. "Once will I drink of thy lips; nothing else do I beg of thee." Thus saying in a low plaintive tone, he tasted her lips, crushing them with force.

60. "I, thy slave, have drunk the wine of thy mouth. Now I should do my duty. So I will render service to thy thighs." Thus saying, he placed his leafy hand on them.

61. "Was there anything wrong during kissing and the like? Now, too, do not fear in vain." Thus saying, he effected the first unloosening of the gazelle-eyed maiden's girdle.

62. Then did she experience a dalliance that had in it plenty of resistance and curiosity, perspiration and tremors, fear and desire, pleasure and pain.

63-4. "Proper it is that thou shouldst be abashed. For to thy mind new is thy union with me. But, even my mind, shameless because of constant union with thee (in dreams), yields now to shame!." Thus he, being clever, ridiculed her in such wise that she was ashamed even to feel shy before him; though she had been overwhelmed with bashfulness¶, full of resistance to him at the beginning of the dalliance.

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‡ पद्मिनी, the best of the four classes of women,

65. Even during the day, when hustling people were about, he said to her by signs when he saw her "I long for the clasp of thy arms and the fragrance of thy mouth; the joy of thy hips and the contact of thy bosom; and the curve of thy legs."

66. At morn, holding her back when she would leave his bed, Nala, the Indra of the earth, compelled her, the Śacī of the earth, to give him a pleasure, to wit, the reposing of her face on his own and the like; something which he at other times could never compel.

67. At daybreak, going forth from her consort's bed, she was ashamed to see the joy of her fair-browed comrades, spontaneously remembering her own recently finished gaiety of love.

68 Making himself invisible by virtue of the boon of the gods, he stood by and overheard her talk with her friends. Then did he emerge into view, laughing at her, while she narrated to a maiden friend the doings of herself and her beloved at night.

69. She was laughed at by her consort, as she was struck with fear when she saw female Cakravāka birds part with their mates. But the mind, perturbed about something without any cause, doth speak of events yet to come.||

70. That she did not draw back her face when kissed, showered nectar in her consort's heart. No longer she pushed back his hand when he placed it on her. Was not his whole being gratified at this?

71. He could place his hands only on her arms, with which she had covered her bosom; then on the scarf of her bosom without her arms on it; and then even on her uncovered breasts.

72. When she refused to give him a scratch with her finger nails despite his entreaties, he made her distracted with talk, and was delighted to scratch himself with her nails, while taking hold of her hand to place it on his bosom.

73. He, being the master, could take off by force the fair damsel's scarf, the outer covering of her bosom. But never could he remove the inner screen of her maiden shame.

74. Brightly she shone, a frail maid who could not be made to shun bashfulness and patience even by mighty Cupid. Even without raiment might one appear to be beautiful, but not by discarding patience and shame.

¶ See Voc. under लज्जित.

|| This was a tragic foreboding of how she would one day be forsaken by Nala in the woods.

75. Shaking her head, she turned him back, who was eager to make her talk. He said thus to her "Since thou dost not say 'no' to me when I ask thee for love's satiety, clearly hast thou given thy consent to me.

76. "Have I not grasped the meaning of the shaking of thy head, meant to express a 'no'? The equal number of the negatives does clearly express an affirmative, thine own longing for love-play§.

77. "Wilt thou not speak? Wilt thou not? Should I not then hear thy words?". Thus saying, he related in her own gentle words what she had told him, when he had gone as a messenger to her*.

78. Formerly she had firmly restrained his hand when he placed it on the border of the knot of her skirt; but thereafter she did so with a languid hand. By degrees, she came to thwart him, by saying merely No, No, No.

79. Everyday she came to him ever new, displaying her art separately in her beauty, her dress, her clothing, beauty paint, ornaments and the like; an art which caused one to mistake her for a nymph.

80. She charmed him ever more, manifesting the ocean of her love by the expression of her feelings; her power of appreciation with pleasing words; and her devotion with constant service.

81. Though she appeased her beloved, when he was angry at her refusal to offer herself to him; she did not yield so far as to allow him to enjoy her by force, when he besought her again.

82. Offering her tender limbs to her beloved with a great reserve, she preserved for them the same affection from him as on the first occasion of dalliance; for they were made inaccessible by her stubborn pride, resistance, and bashful nature.

83. Devoted to her husband, she dallied with him, creating by her religious austerities (magic) forms one after another, and all that was fitted to accompany such forms; forms for her consort, beginning with that of Śiva and ending with that of a tree; forms for herself, beginning with that of Pārvatī and ending with that of a creeper.

84. There was no earthly spot nor ocean nor wood nor tableland nor province nor region of the universe where she did not sport with him. No mode was there in which she did not unite with him.

85. Bending herself, she blew out the burning light with the breath of her mouth, when her beloved pulled her scarf. But, with wonder she

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§ She had shaken her head twice, which Nala interprets as two negatives making one affirmative.

* See Canto IX.

saw the regions around her lit up by her consort's crown gem.

86. When she placed her lotus earring on her beloved's head, wishing to cover up the gem, it seemed as if she worshipped Cupid disguised as her beloved in order to sport with her.

87. She was glad to have covered up the gem. But when she saw a light emerging on either side of her, she was so confused that‡ the sentiment of her love was merged in a commotion of curiosity, wonder, shame and fear.

88. She saw that, when she put out one of the lights, the other, though she had already put it out, burnt again. Then recalling the fire god's boon¶ to Nala, she merely closed her eyes, shaking her head.

89. "Timid girl, see, thou canst not be seen by me, since thou hast closed thy eyes!" Thus mocking her, he enjoyed the bashful maid, bringing on darkness again.

90—1. "Here I kiss thee; here I scratch thee with my finger nails. Here I clasp thee round; here I carry thee on my bosom. I will do thy behest alone. But leave me, o leave me. I am thy serving maid." Thus, during love's career, feigning to be entirely submissive in her caresses, she, a cunning maid, played a trick on her beloved and on shame itself; while she gave him kisses and the like. What, indeed, is inconceivable to those who have a clever mind!

92. In the dark room, with the help of a lightninglike lamp, no sooner lit than extinct at his will, he enjoyed the pleasure of looking at her facial expression born of a dalliance free from diffidence.

93. While she knit her eyebrows during love's union, it seemed as if Cupid bent his bow*. The moaning sound which she then made was Cupid's hum while discharging his arrows.

94. While she shook her hand, her lips being hurt by her beloved's teeth, she was seen to give lessons to Cupid in dancing, who was at that moment transported with joy.

95. Embracing her beloved, she could not clasp round his spacious bosom; nor could he the bosom of the maid with arched eyebrows, widened as it was by her breasts, high and plump.

96. The circle of their creeper arms locked in an embrace which held fast both of them, was truly Cupid's noose made of stalks of golden lilies.

97. On the beloved Damayantī's bosom, the resting ground of Cupid

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‡ Lit : had a state of mind where the sentiment etc.

¶ See 14. 77.

* The eyebrows are invariably likened to Cupid's bow.

and Rati, her breasts pressed by her beloved's embrace¶ looked like* two pillows, round and contiguous.

98. Damayantī's thighs shone forth with the gentle nailmarks given by Nala, as if they were two golden triumphal pillars of Cupid and Rati with their panegyric engraved on them.

99 †

100. Her breasts, stout and firm as a pitcher, transmitted the lustre of the pearlstring over them to her beloved's tender lotus hands‡, which wanted to squeeze them in their grasp.

101. With Palāśa blossoms, his own finger nails, he worshipped the breasts of his bride, which had a blue and red hue, embellished with musk and saffron, and grew up spontaneously on his beloved's bosom.§

102. Then Nala's face like the lunar orb, while it kissed the face of the maid whose face was like the lotus, resembled the moon not fully risen from the ocean, and joined to its own reflection on the water.

103. During their delights, they perfectly enjoyed the pleasure of wine drinking with the nectar of their lips; (nectar) reddened by an excess of betel in their mouths, and perfumed with the camphor known as the Rising sun.

104. At that time, making a whistling sound, and passing through violent emotional tremors, the fair damsel declared, even without the medium of language, that her consort's mouth while kissing was like the cold-rayed moon.

105. The orb of Nala's face, while it came in contact with his beloved's breasts, in order to kiss them, resembled the moon with two golden pitchers attached for filling them with the moon's own nectar.

106. Looking and looking again at her, he looked at her more and more in joy. Embracing her more than once, he embraced her again. Though he had kissed her, eagerly did he kiss her again. But in no wise was satiety to be found.

107. The beautiful fair-eyed maid, with her bosom spotted with drops of sweat, did not long notice the wide circle of the pearlstring on her bosom, though it was torn asunder by the sportive movements of the dance of dalliance

108. "Merit" was the reason why the pearls of her pearlstring could abide on her bosom. Otherwise, at that moment, stripped of their

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¶ *Lit*: pressed by her beloved in an embrace.

* *Lit*: acquired the character of......

† *Obscene.*

‡ *Lit*: struck her beloved's......hands with the lustre of the pearlstring.

§ The breasts are indirectly likened to two phallic forms of Śiva. See Notes.

"merit"§, why could they not remain there ?

109. At that time, the pearlstring resting on one of them became by reflection an ornament of the other's bosom, which was flooded with perspiration, and had its own pearlstring torn asunder.

110. She ranged unto the farthest limit of all joys, while her budding youth was enjoyed by Nala, who kept a nightlong watch over her face, and destroyed Cupid's pride of beauty with utter disdain†.

111. In contact with her limbs, Nala felt his inmost heart to be solaced. To look at her was to him the feasting of his eyes on the quintessence of nectar.

112. He was first delighted with the ornaments of his beloved. But he was sad to think they were standing in the way of his looking at parts of her body, screening them from view.

113. They regarded even the interval caused by their thrills during embraces as one of miles. While looking at each other, they felt even the blink of their eyes to be an interval of years.

114—17. *

118. The scratches which they gave to each other with their finger nails in their frenzied joy, when they reached the culmination of their passion, was like a seasoning of molasses with red pepper sprinklings, giving relish though sharp.

119. Her beloved was not tired of looking at her, when she was for a moment languid with the exhaustion caused by love's exertion, eyes half closed and pupils rolling.

120. Her exhaustion led her beloved to fan her for a while. A wife like her, a goddess of worldly happiness, makes even the creator lose the stability of his mind.

121. With drops of perspiration on the tip of her nose; with the red lac paint of her nether lip gone; with thrills half dying on her cheeks, her face brought indeed delight to Nala.

122. To her beloved's mind, owing to her love, her face was at that moment worth a million; deeply abashed it was, imbued slightly with passion, heavily weary, and tinged with joy.

123. Strange that the thirst of Nala's eyes was not quenched, in a measure proportionate to their drinking in the pores of his beloved's skin filled with perspiration !

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§ There is a pun on गुण which means both "merit" and "thread", here, the thread with which the pearls had been strung together.

† Lit : with the sole of his left foot.

* Obscene.

124. He sank in an ocean of delight at the sight of her shining armpits made visible by herself, when she threw back her hands to bind her lock of hair that had no longer its wreath of flowers.

125. The slender-waisted maid could not help smiling at the sight of her consort's nether lip, which was beautiful with the collyrium paint of her eyes attached to it, and looking like a red Bandhūka blossom with a bee clinging to it.

126. Seeing her turn back and smile, her consort asked her the cause of her mirth, whereupon the bashful bride gave him a reply, putting a mirror into his lotus hand.

127. When she saw his face, the brow charming with the red lac paint of her feet attached to it, while he kissed them, she recalled the rising moon with its crimson hue still remaining, bending and bending her face in shame.

128. Drooping with shame, she with her extremely gentle breath, removed the erotic langour of her beloved, while she saw him reflected on her perspiring bosom; as if he lived incarnate in her heart.

129. Finding on her nether lip a cut left by her beloved's teeth, she gently touched it and was surprised; it was causing a pang hitherto unfelt, owing to the freaks of Cupid's commands.

130. Ever looking at the playful nailmarks* left by her beloved on her breasts, she cast a look at her smiling consort; the corners of her eyes shrinking with a gentle wrath.

131. Seeing that his beloved's face seemed to be tinged with ire, he said to her in a voice somewhat tremulous with fear, "Slender one, I know not who made thee angry.

132. "Slender maid, let not this untimely colouring with a thin paint of the saffron of anger, appear in thy silent drooping face, worthy of the moon's respect.

133. "Let this wishfulfilling wreath of gems clasping my neck, shower sprays of nectar, besought to do so by me. Let it remove thy pain anon, caused by my finger nails and teeth§.

134. "My hand which produced rainbowlike nailmarks on thy bosom wiped off its offence by its service of fanning thee. Let it again, if need be, caress thy feet.

135. "Fair maid, if it was improper for my mouth cruelly to bite thee with its teeth; why not, say, take revenge on it, biting my lips in thy turn?

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* *Lit:* the play of finger nails.

§ *Lit:* nails and the like.

136. "Let my crown gem, which rendered futile the putting out of the lights by thee, while I was stripping thee of thy vesture, bow low at thy feet. Compensation alone will not make amends for its offence.

137. After he had spoken these gentle words, bowing low on the bed§; he brought the stream of the beams of his crown gem in contact with her crimson lotus feet.

138. Combined with his own reflections on all her toe-nails, he looked like Cupid, as if the latter assumed eleven forms in order to overcome the manifold forms of Śiva†.

139. He said to her "Cease thy wrath. Look, the brief vernal night decays. Wilt thou another night choose to pursue for a moment the remainder of this same wrath?"

140. Then the fair damsel gratified her consort, hiding with her hands her lotus feet*; while she showed a smiling face, whose sensitive pride was swept away by his obeisance.

141. By virtue of the elixir of their mutual love, they became desirous of union again; but could not fulfil their wish. Shortlived was the lowborn night.

142. When they occupied the bed for sleep, the lover freely spoke to his beloved, his words being interrupted at intervals by the revelry of biting and drinking her lips.

143. "Let lifelong devotion be the apology of Nala, who cruelly gave so great an offence to thee, fearing to deviate from the path of virtue, having undertaken a mission on behalf of the gods.

144. "Fair maid, it is a carnival to look at thee. Whatever delights thee I value as if it were a mighty realm. The joy of embracing thy limbs is an ablution of nectar to Nala.

145. "What happiness is there in Vishṇu's installing his beloved on his bosom, or in Siva's union with the half of Pārvatī's body? But, slender maid, during love's revelry, I wish thee to be united with me as a river is with the ocean.

146. "It would be unseemly to say to thee 'Devotedly consider me to be thine own'. With the price of thy kindness hast thou bought me, spurning Indra like a straw.

147. "When overhearing thy conversation with thy maiden friends, more than once have I seen thee restless with fear on hearing the story of Sītā, fated to be forsaken by Rāma without cause.

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§ Lit: he whose hair kissed the bed.

† i. e. the eleven Rudras.

* i. e. by way of preventing him from touching her feet.

148-9. "When thy friends spake of their terror, caused by the shrub which shrinks up when its leaves are touched, and by the quivering flesh of turtles, and the chameleon which keeps moving its head; I have secretly heard thee say thine own fear was caused by the chance of separation from me. But never will I part from thee". This boon he uttered, for he was afraid of speaking falsely.

150. "Sleep seems to flee from us tonight, angry with us, saying 'Alas, you are devoting my time of repose to your love-play, though I helped you to live during your separation, uniting you (in dreams).'"

151. While her beloved spake thus, she lightly closed her eyes in joy; just as the night lily closes its petals, owing to its keeping awake at night, when at dawn the cuckoo sweetly sings.

152. Then they slept, pressing each other with the fold of their embrace, and beholding their mutual acts in dreams; thighs interlaced and lips conjoined.

153. In joy slept the couple, the oneness of their life's breath being clearly declared by the ceaseless mingling of the currents of the gasps caused by their lovelorn langour, which could be noticed from the rapid intake and outgoings of their breaths; while the king's bosom, marked with the figures of elephants and dolphins, which were among the pictorial designs painted on his young consort's bosom, symbolised the unity of their hearts¶.

154. Epilogue.

Śrī Hīra etc. In his work, the epic "Story of Nala", praiseworthy for its relationship of a good brother to the sister work "Śiva-śakti-siddhi", the eighteenth canto is at an end.

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¶ Lit: the couple whose hearts had a unity symbolised by the king's bosom etc.

CANTO XIX.

1. As the night declined bards, wishing to awaken Nala, Cupid of the land of Nishadha, lying by the side of his beloved, chanted forth strains completely drenched with sentiments essentially poetic accompanied by a variety of emotions, and expressed with that art that is in melodious wreaths of words.

2. "Victory, victory to thee! Mighty king! Richly reward the beauty of the morn, glancing with thy slightly weary lashes¶. Quickly rising from bed, let Damayantī be the first sight of good omen to thee. Yea, no benign agency is there more potent than a dear one's lotus face!

3. "The Region that is Indra's queen* shows now a smiling face, her clear aspect, as if she were looking at the moon while he visits the Region that is Varuṇa's wife†; (the moon) grown nude by the gradual loss of his clothing of rays.

4. "Such stars as are not very large are no longer visible to the eyes. Gradually the rays of the sun pervade the sky, proceeding in an endless chain. Yonder moon, too, decaying in life, speaks of the weariness of his rays that fight with the gloom of the night.

5. "In contact with the rays of the sun surpassing the lustre of red lac, the mass of darkness is glistening bright like an expanse of clay, clearly pecked by the quick beaks of numerous white-winged birds. The bee, though it thinks it is black, flashes as if it had a purple hue.

6. "The limpid water drops lying on the tips of young Kuśa blades, accumulated by a succession of drops of dew, which look like sprays from the trunk of Night the elephant, have surpassed pearls in beauty, marvellously fitted by a pearlsmith into the sproutlike tips of iron pins‡.

7. "The stars in the sky are being carried away to serve as neat and clear Anusvāras§ in the Om syllables preceding those Ṛigveda verses, the rays of the sun. Doubtless for the formation of the accents of these verses, the rays have been taken away from yonder orb of the moon on

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¶ Lit: by giving the eyes which have.........lashes.

* The East.

† The West.

‡ The water-drops are compared to pearls and the Kuśa blades to iron pins.

§ It will be remembered that the Nāgari Anusvāra is represented by a dot.

account of their being placed high aloft in the sky‖.

8. "The sun is speedily killing the night, catching it by its lock of hair, the darkness. Seeing this, the night lotus falls into a swoon. Thou, Nala, art covering thy eyes (with thy hands); and, the moon is completely bereft of its strength: just as Indrajit killed the magic Sītā, while the monkey Kumnd, seeing this, fell into a swoon; the monkey Nala closed his eyes; and Sugrīva's spirits were greatly quenched¶.

9. "In the sky, the pleasure bed of divine couples, the galaxy of planets doth assume the rich beauty* of a part of the flower wreaths cast off during amorous dalliance. And the full moon, filled inside with masses of cotton wool, its tender rays, bears† the semblance of a pillow.

10. "Verily the rays of the sun now adorn the neighbouring region, assuming forms that are apparent manifestations of the thousand ramifications of the four Vedas. It is their echo, consisting of the words of the Vedas, that goes up on the highway from the mouths of those who recite the Vedas‡.

11. "Lord Sun, the natural friend of the day lotus, partly makes the terrace of Indra's palace his foothold. The sun looks as if his tireless revolution round the Mountain of Gold were crowned with success, because he hemmed in Darkness, his receding foe, in the region of the western sky.

12. "Concluding from the hoverings in yonder sky of those hawks, the rays of the sun, killing the crows of darkness, that the sun is going ahunting; the moon betook himself to the west for fear of his hare§ being killed; while those pigeons, the stars, flew away on receiving the news.

‖ उच्चैरुदात्ततया is explained by Nārāyaṇa as उच्चैर्नितराम् उदूर्ध्वमात्ततया गृहीततया, अथ च……उपरिस्थततया वा. The sentence means also: The rays have been taken away………doubtless for the formation of high-pitched acute accents (उच्चैरुदात्ततया स्वरविरचनाय). It is fancied that the lunar rays are suitable for serving as the straight lines indicating the Udātta or acute accent in Vedic verses.

¶ See Notes for the puns.

* i.e. looks like.

† Lit: does not forsake.

‡ The so-called thousand rays of the sun are pictured as the texts of the thousand schools of the Vedas, while the voice of the people reciting the Vedas is imagined to be the "echo" of these rays representing Vedic texts.

§ Hawks are called "hare-eaters" (शशादन).

13. "The stars had densely filled the sky, the courtyard of the gods, as if they were pearls dropped from the pearlstrings torn asunder during the amorous sports of the gods. Now, at morn, owing to the cleansing by the sun*, the sky doth again look clear with its undisguised beauty§.

14. "The sky first welcomes the rays of the sun with unbroken grains of rice, the stars; variegated with joints of Dūrvā blades, the surrounding expanse of gloom. It then makes a hospitable offering of barley flour mixed with water, to wit, the flakes of powdery snow hovering in the sky.†

15. "If Śukrācārya, the preceptor of the demons, were not afraid of breaking the vow of silence during early morning prayers, would he not utter the charm that brings back the dead to life and plays in his throat, in order to restore Darkness to life as he did Kaca; (Darkness) friendly to the demons, who hath met with death at the hands of the sun?

16. "At this moment, during the night's battle with the day, the peaks of the Mount of Sunrise, where the sun now roves, bear streams of red chalk melting with heat. Garuḍa, the younger brother of Aruṇa, having come there out of his eagerness to salute the rising Aruṇa, the charioteer of the sun; should there be assumed, on account of the meeting of the two, the presence of a rampart of newly baked brick?††

17. "Now surely do the mares of Indra's army have an amorous desire for the horses of the sun's chariot, seeing them near‖. Now does the female Cakravāka bird, deep in her love, have an amorous passion for her mate§§, her heart yielding to Cupid's arrows.

18. "Swishing their tails, colts neigh gently in hunger, desiring to have milk, having been without any food during the night. A troop of horses, hastily rising from their places (in the stable), and making a low sound, desire to have salt; for they are known to be fond of licking the rocky salt found in the Maṇimantha mountain.

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* See Voc. under बहुकर.

§ Lit: the beauty of its natural state.

† The imagery is that of receiving a guest with offerings of rice, Dūrbā blades and barley flour

†† The golden body of the bird-king Garuḍa glistening with the rays of the rising sun is fancied as producing a flaming wall round the top of the Sunrise mountain.

‖ Indra's position being in the east, his mares come across the horses of the rising sun.

§§ Lit: master.

19. "Is it not right for the assembly of stars, nor proper for the night that they now refrain from looking at their consort, the moon, whose rays now wane? But, the moon's heart is clearly made of stone, its dark petrified look coming into view. For, alas, the heart was not quickly rent asunder even when they were separated from him.

20. "The sun, I ween, is wedding yonder Dawn, who offers the stars as grains of parched rice as an oblation in the fire, the glow of the sun. Like her, the sun too will go round the wedding fire. Who is not eager to look at his hand with the nuptial thread attached¶?

21. "You two who have the beauty of Cupid and Rati*! Since we master bards are fully responsible for imparting friendly advice†, we boldly speak unto you. Even though our harsh words are a hindrance to your pleasure, which is contrary to religious virtue, will they not (in the end) lead to your good humour, even to joy?

22. "Let thy beloved quickly part from thee. Thou who art pure with austerities, say thy morning prayers. How is it that this morning twilight, sister to the night, prompts thee not? Only a few moments will the sun remain mature in the womb of the east. Then must it initiate the day.

23. "O Damayantī, strange it is that an utter neglect of religious observance appears even in Nala today, his heart being distraught‡ by thee, the abode of arts! For, though he makes the morning twilight barren§, he counts it not as an offence, nor would he now salute the sun.

24. "Thou who art highminded, no woman is there wiser than thou! Be not the cause of thy husband's sin of deviation from the established rites. By reason of his not leaving thee for a moment, reckless slanderers of a truth will call him happy in a woman of passion.

25. "Sire, leave thy consort for a moment, best of woman though she be. The sky paints itself with the rays of the sun which slowly unfold. The deities of beauty, going in joy from the night lotus to the day lotus, cherish a desire to see yonder pitcher of gold, the sun emerging from the sea||.

26. "The rays of the sun, after they have had an unclouded vision

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¶ Also: Who is not eager to look at his rays with pleasure?

* Lit: the couple Cupid and Rati.

† Lit: pleasant words.

‡ Lit: stolen.

§ i. e. by failing to say the morning prayers.

|| The night lotus shrinks at sunrise and Beauty leaves it for the day lotus. It is believed to be auspicious for travellers to see a pitcher full of water before starting.

of Indra owing to their being travellers of the east[§], will soon after see thee here. Ah, let them then skilfully judge the prosperity of Indra and thyself; for they can elucidate and eliminate, by virtue of their possession of effective power[*].

27. "At the approach of the dawn, the bees, mature in strength, because they are male, forced their entry into the tip of the lotus, not too soft, and went out with something in their mouths. They fed their wives with fresh food, giving them the honey of the lotus which they had brought.

28. "At daybreak, with a single petal unfolded first, the lily gives the onlooker to think, 'About to feed on the expanse of the rays of the sun, is the lily first hollowing its palm to take the water hallowed by the Āpośāna formula ?'[‡]

29. "Now, in pools of water, the sleep of the lily, the shrinkage of its flowers, hath come to an end, as if at the combined chirpings of bevies of birds on the trees on the bank. The bee drinks the honey of the lotus, sweetening it ever and anon with the nectar of the lips of its bride.

30. "Now come bees with their fellows to full-blown lotus blossoms, from inside the lotusbuds which had closed up from pity at the decay of the day agone. The bees were confined in the nestlike buds (during the night). Now are they seen to break their fast with honey.[†]

31. "The thin-starred regions of the sky are whitening at the disappearance of gloom. What pool is there that appears not white with the laugh of the lotus? Only the zenith turns blue with deep disgrace, because it welcomed the light which destroyed the darkness that had taken refuge in the sky.

[§] Indra's home is in the east.

[*] ऊहा means 'supplying an ellipsis'; in the case of the rays of the sun, 'bringing to light things not visible before'. अपोह means 'the refutation of an argument by means of a counter-argument'; here, the repelling of darkness by the sun. By means of puns, the rays of the sun are described as being expert in reasoning, hence able to evaluate the relative prosperity of Nala and Indra.

[‡] It is the custom before meals to drink some water from the hollow of the palm by stretching out the little finger, while the other fingers are kept closed. Here the lotus plant is described as being about to feed on the rays of the sun; and the first petal to unfold itself is fancied as an outstretched little finger. See also Voc. under आपोशान.

[†] Lit: Now is seen the breaking of their fast with honey by bees, coming ....from the lap of lotus buds.........to full-blown lotuses, (bees) that had a nest-like abode (during the night).

32. "Should not the beds of the day lotus laugh, the sun their ally, being up? Should not the night lotus slumber, the moon its friend, having lost its radiance? Perhaps the day lotus hath exchanged its sleep for yonder smile of the night lotus bed[¶]; (the smile) that resembles the Himalayan rocks[†] in beauty.

33. "It matters not whether the new come swarm of bees drinks the day lotus honey. They are satiated with the honey of night lotus blossoms. But the Cakravāka birds, having passed the night in thirst[§], suck now the honey, namely, the nether lip of the lotus mouths of their brides.

34. "The Cakravāka couple alone in the world is well versed in the art of love. Parting and parting with each other[*], mutually do they reenjoy as new the pleasures of love. Likewise the mighty Śiva, the lord of the gods, swallowed poison, because he was satiated with nectar, the selfsame food from day to day.

35. "The Cakravāka birds now repeatedly call their ever-distraught consorts by name, their tongues glib from separation. The heat of their grief is about to leave their hearts for the solar gem. Separation from a young wife hath now become the lot of the moon, forsaking the night.

36. "Doth any one blame the night lily for choosing to remain blind, who looketh not at the sun with her bud-shaped eyes? But, hear ye. Hear. In the works produced by the genius of poets, wives of kings are written and read of as 'not being in the habit of looking at the sun'[‡]. Will she not then be so, too, being the wife of the moon?

37. "The bees shine forth in the sky, as if they were drops of water slipping from the hands of the sun through the space between his fingers. He has drunk up the ocean of darkness from the hollow of his palm. Then clinging to both sides of the streams of lotus honey dripping from the flowers, the bees give me the idea of their being the ooze of the ocean of gloom.

38. "Rejecting the beauty of the rows of red saffron blossoms; the perfectly young rays of the sun, ranging over the surface of pools of

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[¶] Lit: the day lotus blossoms have got yonder smile of the night lotus bed in return for their own sleep.

[†] i. e. as "white" as snow.

[§] i. e. being separated from their mates at night.

[*] Cakravāka birds are believed to be separated from their mates at nightfall.

[‡] This is the literal meaning of असूर्यम्पश्या 'a woman keeping indoors to avoid the look of men.' The expression राज्ञो दाराः 'the wife of a king' means also 'the wife of the moon,' the word राजन् having both meanings.

water, adopted the beauty of the clumps of red and black Gunjā blossoms; because the rays were dappled by the bees, flying up with the joy of lotus scent.

39. "Yonder pool, with its expanse whitened by masses of white lotus buds bursting into bloom, verily hath become diverse of hue; for the perfectly young sun beams redden it; while a swarm of bees, about to settle on it, strives to turn it blue.

40. "Behold! in doing good to the day lotus, the sun fulfils a magnanimous mission. He benefits the eyes of men, which are compared to the lotus by poets, desirous of expressing the presence of beauty. He lets alone the eyes of owls, because they are not like the lotus*.

41. "Thou traveller on the path of sacrificial rites, if a profound devotion to the sun be thine, worship him quickly, as he emerges. At this moment, the palmfuls of water, thrown up in worship, towards the sun act like watery thunderbolts on the monsters, the Mandehas†.

42. "Verily, I know not who brought into view yonder orb of the sun, an inexhaustible mine of rubies, its own newborn rays, situate on the peak of the Mount of Sunrise, removing the covering rock of night, black with gloom.

43. "Once did Indra take as a gift from Karṇa a pair of earrings. Truly he gave them then with pleasure to the East; for he is her lord. One of them was seen there, the rising moon. The other, streaming with the gold of ever new rays, is now seen, the gem of the day‡.

44. "The devoted Light had entered the fire, when the sun, her husband, went down, having reached the hour of decline of the byegone day. Now she appears as the image of the vow of a devoted woman; for she hath brought about the ascent of the sun to heaven, forcibly raising him from the world below.§

45. "It is but true, the saying of the wise that the blackness of the complexion of a child is due to his father's food, black, green or the like. For from the sun's darkness-absorbing body, though it has a spotless lustre, Yama, Yamunā and Śani came forth black.

46. "Bringing into being Kāla consisting of the day, over and again,

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* Lit: for not being so.

† These are supposed to attack the sun when it rises.

‡ This is the literal meaning of दिनमणि 'the sun.'

§ The sun is believed to set in the evening, leaving its light in the fire. The light is here fancied as the sun's devoted wife who, on the death of her husband, commits suicide by entering the fire and brings about his resurrection next morning by virtue of her religious merit.

on the decay of each night, the time-producing divine sun acquired such a lasting practice that, in times of yore, on account of it, he could not certainly give up this habit, even while generating Yamunā and Yama‖.

47. "What wicked person will not laugh at us (for praising the sun)? For the Sun himself is ridiculed by the wicked thus. 'He has fine feet! His chariot is furnished with the beauty of his charioteer's thighs! He produced, indeed, two sons Yama and Śani to protect the world! He is an ocean of kindness to Cakravāka birds, and a friend even to human eyes!'¶

48. "There rises the sun. He has a round of benevolent activities. He giveth warmth, for the happiness of creatures suffering from cold, and water for the relief of those whose mouths are dried by his scorching rays. He giveth heat to those who are afraid of water, and moisture to those who are subjected to heat.

49. "Who is not astonished that the rays of the sun, which drank up in a moment the expanses of darkness abiding in the bosom of all the four regions, were powerless to destroy the shaded darkness, which managed to live, taking shelter under the trees?

50. "The two Aśvins seem to practise the art of healing, having studied the science of medicine under their own father, the sun, he who cures darkness, the world's disease, and the swoon of the day-lotus beds. But the sun is also the father of Yama, the god of death. So is it not natural that he should rise cruel to bring about the untimely end of the night lotus blossoms?

51. "The moon had oppressed the sun's wife, the day lily, left behind by her consort; and the night lily had laughed at her. So both of them crouch in fear, I surmise. For the new risen sun, gleaming red like a plum, doth now advance forward.

52. "Every night I know, Ananta, the king of serpents, with his two thousand eyes, hears separately and sees simultaneously at close quarters the thousand accented and shining ramifications of the rays of

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‖ Kāla means both 'time' and 'black', and the colour of Yamunā and Yama is black.

¶ The whole of this is sarcastic. The sun's feet are abnormal, being a thousand in number; while the contemplation of his feet in prayers is believed to cause leprosy. As regards his charioteer Aruṇa, he has no thighs at all; while Yama and Śani, sons to the sun, are the most dreaded of the gods. Then it is a bird that the sun has chosen for his special favour, for he reunites the Cakravāka couple after their separation during the night; while his friends are inanimate objects, namely, the eyes of men, which he enables to see.

the sun, journeying by the underground passage of the earth; (the sun) whose body is composed of the Vedas.‡

53. "Coral-hued are the rays of the sun, the friend of the lotus. Verily they appear to have numerous finger-nails at their tips. It is proper that parts of them, long as they are, will assume the beauty of fingers, entering through the windows.

54. "From the window of the topchamber, quickly look at the fingers of the sun's hands, like stalks of the lotus that have come inside. Laden with moving atoms, they seem to whirl with speed. Are they not perhaps once more placed on the lathe by the carpenter of heaven?

55. "The day like a barber banished the night, lopping off her braid of darkness, with sharp razors, the rays of the sun. Verily the surface of the earth doth glisten black with masses of hair falling in consequence all around in the guise of diverse shadows.

56. "Nala, the conch blown for luck we call thy fame. The moon, brother of the conch, is in the sky clearly engraved. Behold the decay of its rays, which doubtless makes one believe in their kinship. Behold also the moon's dense area of gloom, its deer-shaped stain.

57. "The moon is heavily pressed by the rays of the sun, advancing with might and main; (the sun) that is overshadowing the Viśākhā star and opening the lotus. The moon hath already half set, resembling at this moment a conch-cutting saw turning white with the paste of conch-dust, produced by the water applied to the conch for cutting it through.

58. "The sun frees the eyes of men from sleep at the same time as he bursts open the lotus; and Vishṇu completed with his own eye the required number of a thousand lotuses while worshipping Śiva. So there is a real kinship between lotus blooms and eyes. Based on this, the comparison of the eyes to the lotus is esteemed highly by poets.

59. "I know the night lotus kept a nightlong watch over the day lotus bed, opening its petal eyes. At the advent of the day, it enjoys thoroughly the pleasure of sleep deep with snores, the hum of bees moving inside its petals.

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‡ As the sun journeys through the nether world, the serpent Ananta who upholds the earth on his thousand hoods looks at the sun, whose "thousand" rays represent the texts of the thousand schools of the Vedas. As the serpent has two thousand eyes, two on each hood, he surveys with one set of eyes the thousand Vedic texts in the shape of the solar rays; while with the other, he "listens" to each of the texts, serpents being believed to hear with their eyes.

60. 'Say, what are the two original forms, for which Tātang is substituted in the Mahābhāshya?' Thus asked by the crow whose voice is characterised by a form of the interrogative pronoun Kim, the cuckoo at dawn gave reply in the form of its sound Tuhī[‡].

61. "Yonder dove was certainly a student of Pāṇini's system of grammar. It has[§] on its neck an ornamental sign, the remains of numerous chalks worn out in the course of forming heaps of words.[||] Having forgotten everything it had learnt, it now shakes its head, shouting forth the grammatical term Ghu, which it has by chance remembered at dawn, owing to the previous impression left on its mind by its reading from wooden slates.[*]

62. "In the east the sun, a golden pitcher over Indra's palace, charms one's heart with the amassed newborn beams of the palace-banner possessing the smooth beauty of saffron. Proper it is that the rays born of this pitcher should drink up the ocean of gloom[†].

63. "Even two or three of its rays, acting like a conflagration in consuming the Tamāla forest of darkness, gave to the assembly of lotus blossoms the festival of day. So in vain the sun now hastily expands a flood of rays that are merely crushing the already crushed evil of darkness lingering on the surface of the earth, and in the regions of the sky and the sky.

64. "The sun, the submarine fire of the ocean of darkness, hath ascended far, an entertaining jester for the languid day lotus bed. How

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[‡] The crow is fancied as crying Kau, Kau (कौ) which in grammar is the dual of किम् and means 'which two?'. It is imagined that the crow wants to know the two original forms for which the verbal suffix तातङ् is substituted; whereupon the cuckoo, crying Tuhī, Tuhī (तुही), replies that the forms in question are Tu and Hi (तुश्च हिश्च तुही). The grammatical rule referred to is that तातङ् (तात्) may be substituted for the imperative suffixes तु and हि to denote benediction e. g. भवतात्.

[§] Lit: is accompanied by an adornment etc.

[||] The streak of white on the neck of a dove is fancied as caused by the dust from the writing chalk used by it in the course of its grammatical lessons.

[*] 'Ghu' is the natural sound of the dove (cf. Bengali घुघु). It is here imagined to be the grammatical term of that name, which the bird repeats as the last remnant of its knowledge of grammar. See Voc. under घुसंज्ञा.

[†] The sage Agastya, also born of a pitcher, had drunk up the natural ocean.

is it that the sun still assumes not its refulgent whiteness, and the expanses of solar rays still redden the sky ?"

65. The minstrels then put on a set of ornaments, which the maids of the inner apartments placed before them, saying "Pleased with this description of the morning, the queen has given you these presents, ornaments from her own person." The set of ornaments was chasing poverty away with the glare of its eyes, red with an impulse of wrath; (the glare) consisting of the lustre of its rubies.

66. Then the king, after he had performed his morning ablutions in the waters of the celestial Ganges, his exit from the palace being unknown to the bards who came later, came in joy, occupying his chariot, superior to Kubera's Pushpaka car, which he had obtained as part of his consort's dowry; and obtained in a moment the hospitality of the eyes of the bards describing the dawn.

67. Epilogue.

Śrī Hīra etc. In the epic 'The Story of Nala' composed by him who is engaged solely in creating new things, the nineteenth canto is at an end.

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CANTO XX.

1. Like a cloud from heaven the chariot¶, its speed increasing with the wind, reached the bejewelled floor of the mountain-high palace, a plateau with numerous minerals.

2. Damayantī then went up to receive her approaching beloved, as the waves of the western ocean do to receive the moon at dawn.

3. He who had seen the beauty of the golden lotuses of the celestial Ganges, perceived in her face, his looks full of love, a deep loving welcome.

4. Holding in her hand the lotus given to her by him as a message from heaven, she shone like Lakshmī, her eyes resembling fullblown lotus blooms.

5. Though of little value, she valued it highly, because it was given by her beloved. She considered it worth a million, though it was worth a cowrie.

6. Her beloved said to her "Slender one, if it please thee, let me finish the remaining rites§ which prevent me from clasping thee round."

7. "Why does so much pleasure-restricting ritual fall to thee to-day?" Thus she said to him in anger in her mind, though not in words.

8. At that moment Kali said in his mind "Foolish girl, thou art vexed even at a rite that separates thee from thy beloved for a moment. But do I not purpose to sever thee from him for good?"

9. She then went from the king to a lotus-faced companion of hers, as if disdainfully; just as Beauty goes from a night lotus bed to a neighbouring day lily.

10. Nala gratified the Triad of sacrificial fires in the daily session of Agnihotra oblations, as if he thought "Let not them also be hostile to me like Kali and Dvāpara.".†

11-12. After he had finished the morning rites, he went behind her, and closed her eyes with his hands, forbidding her girl companion to warn her with his hand. Damayantī's laughing comrades watched him, as if he were measuring the extent of his beloved's eyes with his outstretched palms.

¶ Lit: chariot-cloud.

§ e. g. the Agnihotra oblation.

† The word त्रेता meaning both the Tretā age and the three sacrificial fires is played upon. At first sight the sentence means: 'Let not the Tretā age also be hostile to me like Kali and Dvāpara'. The hostility of these two Ages to Nala has been described in Canto XVII.

13. "My dear, I recognise thee." Half uttering these words, she knew the touch to be another's as she unloosened the grasp of his hand. She then remained silent, assuming an air of being offended.

14. But he said to the fair one "Thy anger is out of place, beloved. Should I not observe the religious austerites, by virtue of which I won thee ?

15. "If it is thy purpose to take offence, because I greeted thee not after bathing, although I was thy slave during the night ; then tell me, I bow to thee."

16. With fear and anger, resisting her consort's hands, with which he was about to touch her feet, she charmed him with her glances.

17. Bewitched by the dazzling in the corners of her eyes, Nala spake to the slender damsel thus.

18. "Have thy eyes, speedily going afar by casting side glances, turned back in fear at the sight of a pitfall, thy ears ?

19. "Angry though thou art, thou dost bring me delight, o thou with lotus eyes ! The light of the sun, though hot, creates the fragrance of the lotus.

20. "The creator, whose creation varies from object to object marked the moon, I fancy, with a dark spot, in order to remove all confusion between the moon and the orb of thy face.

21. "Thy words, clear and sweet, perfectly rival the pearls found on the banks of the Tāmraparṇī river ; pearls that seem to be born in the womb of the moon.

22. "Thy words rose from the ocean of milk together with nectar. Lo, even today they are accompanied by smiles which look like jots from a flowing expanse of milk."

23. Bringing his beloved to his lap, he then adorned a couch, just as the moon, embracing the moonlight, adorns the mountain of the east.

24. Like as the mellow raincloud clings to the sky at the beginning of the rains, so he, loving as he was, long embraced his beloved to alleviate the pain caused by his absence from her.

25. Whelmed with emotion, he kissed her smiling face, as does the sun the flowering lotus, while reflected in its honey.

26. Beckoning to a maiden friend of his beloved, Kalā by name, he made her sit before him, and spake to her, making her a witness of his jesting.

27. "Why is it that Damayantī, thy lotus-faced comrade, takes no pity on us ? Loving you all as she does, she I fancy values others lightly.

28. "But does she not, telling a lie, deceive even her friends, when she says 'I favoured my beloved at night, surrendering myself to him'?

29. "She says to her friends 'I have none but Nala in my mind.' But it is untrue; for Cupid 'who abides in the mind' is in her, his presence being inferred from her youth.

30. "If thou shouldst describe the beauty of her face, I would listen to thy words; for that beauty is unseen to me even now, her head being bent with shame.

31. "She looks at her comrades straight in the face*; but she casts merely a hasty look at me with the atom of a corner of an eye, as if I were an offender.

32. "Since she does not look at me now, methinks she has forgotten me, such being her attitude. But she did look at me when I went as a messenger to her.

33. "With nectar streams of words pleasant and true, she shows affection for her comrades. But, assuming a sullen pride, she does not tell me 'Thou art mine.'

34. "Kalā, whom among her friends does she not call by name? But she fights shy of my name 'Nala'.

35. "In her heart, cruel to me, and enveloped by her plump breasts, there is not the slightest room left. Where will she give me a place?

36. "Knowing her heart to be such, I realise why her hard breasts turn away from me, though their action is something which befits them."

37. When Nala became silent, having spoken thus ironically to Kalā, she said to him with a smile imitated from Damayantī's face.

38. "Rightly dost thou think she is cherishing for thee an affection that is fresh. But her feeling towards us her friends is in keeping with an affection that is old.‡

39. "How can our newly married tender friend tell us how she was enjoyed by thee, thou, an adept in the art of love?

40. "Sire, the worlds celebrate thee as one who speaks truth; a wife who spoke otherwise would not be worthy of thee.

41. "Cupid is, indeed, in her mind. But, sire, Cupid is thyself; for our friend's mind is thy place of sojourn day and night.

42. "Cupid is thine own reflection, thine, who art in our friend's heart. Otherwise how doth Cupid resemble thee in beauty?

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* Lit: with both eyes complete.

‡ Verses 38-49 form a reply to what Nala had said to Kalā about Damayantī.

43. "Or perhaps she cherishes both of you, Cupid and thyself, in her mind, there being a doubt about the identity of each, owing to your similar beauty. But it is thou she longs for.

44. "Seeing that it is hard to draw back one's heart once it is set on thee, the lotus-eyed maid, being afraid, casts only a glance at thee.

45. "From the moment of her seeing thee, thou hast been inseparable from her eyes. If there be doubt, look for thyself*. What faith is there in the words of others ?

46. 'When she transferred to thee the saffron of her breasts while embracing thee, really she said 'Such is my heart's love† for thee.'

47. "Our friend's throat is devoted to utter in silent prayer thy name, a hymn of love. It has a rosary disguised as her necklace.

48. "We say, our comrade's heart being occupied by thy majestic self, her breasts came without, having no longer any room in her heart.‡

49. "Hurt and scratched by thee (at night), how can her plump faultless breasts appear before thee§, covered as they are with shame?"

50. When he was thus drenched by Kalā with nectar-showering pleasant words, he asked his beloved, raising her face "Is this really so?"

51. Nala's hand, while raising his beloved's face, shone forth like a day lotus, reconciled after long with the moon (by chance).

52. At that moment, smiling and bashful, Damayantī brought an intense delight to her consort, bowing her face once again.

53. Being in the company of his beloved, the king smilingly spoke to Kalā, her friend, desiring to have the pleasure of jesting again.

54. "Let thy comrade try to forgive the offence given to her by the day, in that she cannot practise on me the meaning of the verb निशि (to kiss), in the day, as she is wont to do at night.

55. "If the day has eclipsed the moon, the friend of her face. it has brought about the splendour of the day lotus blossoms, also the friends of her face.

56. "Having dallied with me, she has already overcome her bashfulness with regard to me. So ask her, for whom it has come back now.

57. "Let her not be angry with me for biting her lips at night:

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* The girl playfully suggests that Nala should look into Damayantī's eyes and see his image in them.

† There is a pun on राग meaning both "redness" and "love", which suggests that the saffron was the emblem of her love.

‡ See Verse 35.

§ Lit: show their face. In Verse 36 Nala had complained of the वैमुख्य or averseness of her breasts. वैमुख्य means literally "the turning away of the face."

does ever a Bimba creeper get angry with a parrot which pecks at her fruits ?

58. "Look, her breasts stole the beauty of an elephant's temples. The marks left by the driver's goad can be clearly traced on them||. Should I not then punish them, being a king ?

59. "My mouth might be guilty of drinking the nectar of her nether lip. But what is the offence of my head that it is debarred from bowing low at her feet ?

60. "Ask her then if I have offended her by paying heed to thy words. The lyre, indeed, sounds now harsh to me, while the cuckoo sounds cruel.

61. "With thee, her friend, let her have companionate talks (as she likes). But why does she forget the affection which she had cherished for us ?"

62. Kalā then whispered something in Damayantī's ears, on the pretext of bringing her ear near Damayantī's face.

63. "Well, wicked girl, thou didst not tell me anything about thy secret doings. Wait till I make the amiable king himself relate what thou didst do.

64. ¶

65. Damayantī remained silent. Kalā, pretending to hear words from her, made an affirmative sound at frequent intervals, and went on speaking.

66. Damayantī, however, struck her with the toy lotus of her hand, whereupon she stepped forward and spoke to the king, describing Damayantī's maturity in the art of love.

67. "Sire, look, look how she strikes me and threatens me with her frown ; for she is angry because I pleaded for thee.

68. "She says to me 'By what sign dost thou know that he is Nala ? I fear he is Indra coming in a magic form'.

69. "Besides, as a proof that thou art Indra she contends that thou didst give her a lotus from a golden lily of the river of heaven as well as that thou hast come from heaven.*

70. "She says 'I have seen how Indra assumed Nala's beautiful form

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|| Lit :......the beauty that is well marked by the traces left by the goad. The reference is to the nail marks on Damayantī's breasts.

¶ *Obscene.*

* See Verse 4 and 19, 66.

by magic*'. She says also 'I have heard how Indra wronged Ahalyā, Gautama's wife.'

71. "Damayantī's intelligence is keen as the tips of Kuśa blades! She fancies thou art Indra, because thy lotus hand has a sign like the thunderbolt† in it.

72. "So if thou art the real Nala, remove her suspicion by relating to her face those secret doings, witnessed by none except thyself and her."

73. Hearing these words, the falsity of which was concealed by Kalā's skilful delivery, Nala said to Damayantī, being unable to ascertain her feelings.

74. "Dost thou remember, while feigning to be asleep, thou wert thrilled with joy when I put my hand on thy navel? It looked like a lotus (on account of the bristling hairs)§.

75. "Dost thou remember, O tender maid, in love's new revelry while thou wert whelmed with bashfulness and fear, I let thee go for fear of hurting thee, though I had only half completed my course with thee.

76. "Recollect, once when I came after winning a battle I pinched thee with my fingers amid a dense crowd, while thy hand was about to touch my feet in obeisance.

77. Thou dost know, once after a love quarrel, grieved to have left me, thou didst draw and look at a picture depicting thyself and me in the company of each other. When I discovered thee, thou didst sever the figures by drawing a line between them.

78. "Thou hast not surely forgotten how enraptured by our joys of love, I drank thy tongue, not content with thy lips.

79. "Thou mightst remember how I told thy smiling comrades that a fresh nail-mark, imprinted on my bosom from thy breasts, while I embraced thee, was given by thee.

80. "Thou dost know, in convivial drinking bouts, while jesting with other maidens, I was angrily looked at by thee, and lay prostrate at thy feet before them.

81. "Thou dost know, once on my return from abroad, while I looked at thee with my heart full of love, thou didst embrace and kiss a comrade of thine in expression of thy sportive delight in her.

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* See Canto X.

† Lit: infers thee to be Indra from thy lotus hand which clasps the thunderbolt. Indra is the wielder of the thunderbolt, while the 'thunder-sign' on the palm of the hand is a mark of sovereignty.

§ Lit: thou didst become lotus-navelled.

82. 'Dost thou recollect, after passing bits of betel from my mouth into thine, I justly demanded them back.

83. ‡

84. "Remember the joy of our mutual company when we never turned our backs on each other even during sleep. For we turned our backs at night, only after exchanging places with each other.

85. "Only remember, even in the presence of people, at a moment when their eyes were distracted, looking at something else, thou didst threaten me, pointing to thy nether lip which I had bitten.

86. "Remember, on seeing this, I appeased thee by folding my hands under the pretext of revolving the stalk of the toy lotus in my hand.

87. "Thou canst not remember, I fancy, an occasion when I offered thee betel without giving thee a nailmark on thy lotus hand; nor can I remember one, when thou didst the like.

88. "Remember how thou didst join thy friends, leaving me when I told some lie. When I followed thee there, thou didst gracefully rend a blade of grass in twain before me.

89. "Beloved, thou mightst remember, when thou couldst not proceed with love's course for a second time, I called thee in jest 'a summer night§ resounding with the notes of the cuckoo'.

90. "Thou mightst remember thy anger, when, on seeing me partake of fresh Nimba fruits in the spring, thou didst suspect that I loved thy cowives, and didst give me more of them to eat||.

91. "Remember how, after tasting a sugarred dish, I praised it because it was prepared by thee; and how I feared thy nether lip which seemed to turn red with anger, because I disparaged it (by praising the sweetness of the sugar)."

97. Whelmed with shame while her beloved was thus relating her secrets, she covered her friend's ears with her hands in the midst of his speech.

98. It seemed as if those red lotus blossoms, Damayantī's hands, pressed her girl companion's ears, seeing that the girl's blue lotus eyes also "pressed"¶ her ears.

99. Damayantī (while she covered her friend's ears with her hands) seemed to cover up her consort's words which had got into her compa-

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‡ Obscene.

§ Summer nights are proverbially short

|| Damayantī interpreted Nala's liking for the bitter Nimba fruits as a degeneration in taste, which led her to suppose that he was likewise fond of her worthless cowives.

¶ i. e. reached as far as the ears.

nion's ears, with the object of confining her secret in them, on account of her shame.

100. While Nala laughed aloud, seeing his beloved's prank, other companions of her smiled at a distance, even without knowing what the matter was.

101. Fairies of the earth as they were, they fondly showered on husband and wife flowers of their smiles, fragrant with their breaths.

102. The smile of the girls, occasioned by Nala's laugh, beamed as if it were the blooming of a night lotus bed brought about by the light of the moon.

103. Among them, the clever Kalā recognised the voice of an intimate friend, ringing with laughter, and became bolder still.

104. Calling her aloud, Kalā said to her "Come, fair maid, thou art deprived of a celestial joy. Drink thou the moon's nectar streams, these words from the king."

105. The slim-waisted girl had, however, heard a portion of the king's words, though she was at some distance from him. Just so people in the sacred Badarī, a little place, hear the tiny noise of the (adjoining) Kalpagrāma site.*

106. Kalā then saw that the expression of Damayantī's face, who was at her back listening to Nala's words, was reflected in Nala's crown gem.

107. Kalā seemed to be§ hearing Nala's words still (though Damayantī had covered her ears), for she was mimicking her friend's bashfulness and other expressions of her feelings, inferring them from Damayantī's facial expression, reflected in Nala's crown gem.

108. Assuming similar airs again and again, she said to Damayantī "I heard all that the king said. Let my tutelary deities prove false, if thou shouldst think I am telling a lie.

109-10. "Sire, thou shouldst check thy beloved. Her hands will merely ache from pressing my earrings hard." Thus saying, Kalā set free her ears from Damayantī's grasp. The latter also obeyed her consort when he asked her not to fatigue herself in vain.

111. The sound produced when Damayantī abruptly let go Kalā's ears seemed to be a clapping of the hands marking the termination of the continuous rumbling sound in her ears while they were kept shut by Damayantī with her hands.

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* Lit : Just as the tiny Badarī hears the small noise of.........

§ Lit : was inferred to be.

112. Kalā stepped aside a little; then smiled and rejoiced. She then went near a comrade and pitifully entreated her thus.

113. "I will tell thee their secrets, all that I have heard. Come, friend, tell me what thou hast heard; exchange news with me."

114. Damayantī and Nala, who had been astonished while Kalā feigned to hear Nala's words, now shook their heads, when she entreated her comrade to tell her what she had heard.

115. Nala said to her while she thus spoke to her friend "Wait, I will teach thee a lesson if thou hast really deceived both of us with the audacity of a false oath."

116. Kalā replied "Why dost thou suspect that I, thy beloved's serving maid, have spoken today a disgraceful falsehood*?

117. "I really heard something then; but it was the rumbling sound in my ears. Besides, I said simply 'I heard', but did not say I heard thy words.

118. "It is true that an oath in the name of the gods, though true, brings evil in its train. So, sire, with thyself as my witness I declare that my oath was not meant to be taken seriously.§

119. "Alas, I am blamed when I play a hoax upon you two. But why do both of you deceive me by saying that you never dallied with each other?"

120. Both the girls then whispered in each other's ears what they had heard (about the amorous play of Nala and Damayantī). They expressed their surprise ever and anon, and smiled profusely.

121. Then said Kalā "Damayantī, be not angry with me. I whispered thy secrets in her ear, concealing them even from her other ear."

122. Nala then said to his beloved "Thou hast seen the skill of thy comrades in deception. So beware of relying entirely on thy maiden friends."

123. But Kalā, too, said to her "Friend, forsooth, thy consort never reveals thy secrets anywhere! Such a gallant personage is to be trusted, indeed!"

124. When she retorted in this way, Nala said to his beloved "Say, Damayantī, I will turn out these two wicked girls from the room."

125. When the fair Damayantī delighted him with her consent, nodding her head, Nala, raising the empty hollow of his folded palms, showered water over the girls||.

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* Lit: why hast thou suspected a scandal, the falsity of the words of thy ....maid?

§ Lit: appealing to thee, I maintain the meaninglessness of that (oath or those words).

|| By virtue of the boon granted by Varuṇa. See 14. 83.

126. Though they were at a distance, their robes were completely drenched by showers of water multiplying at Nala's will, while they stood agape with wonder.

127. With torrents of water easily accessible to him by virtue of Varuṇa's boon, he drenched their bosoms with water as he imbued their hearts with wonder.

128-9. With joy he then asked Damayantī to look at the two girls, who did not retire even at this. "Slender maid, look at these comrades of thine. They have been turned into Jaina ascetics* by the water, drenching their clothes before me. Their breasts are now open to view without let or hindrance, in spite of their wearing silken robes."

130. When their limbs were laid bare by the water, though they were covered with clothes, it seemed to be a magical illusion due to the fact that water is called Śambara.§

131. Or perhaps their limbs became visible, because clothes are called Ambara, a name of the sky; while the beautiful gems in their pearlstrings were the stars visible in the sky.‡

132. The two girls then went out ashamed, when they saw their condition; while the other girls, all of them, went out one after another, eager to look at the other two.

133. The girls, when they were out of the room, said to Damayantī "O thou who hast studied the science of polity, those two comrades of thine are not to be neglected even now; for they are acquainted with thy secrets."

134-36. The king, however, shouted to the girls "Your comrade Damayantī says 'They two heard my secrets, but I 'saw' theirs. Never believe their words, for they are hostile to me; the creator himself installed them on the throne of falsehood and fraud. With ink drops of falsehood, who doth not, besides, play the artist in besmirching the spotless character of an enemy, cleansed though it may be with showers of fame?'"

137. But the two girls replied "We shall not speak much. We shall only tell the reason why¶ we have been all expelled."

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* The reference is to Digambara ascetics who do not wear clothes.

§ Śambara "water" is also the name of a demon famous for his magical powers. See Voc. under शाम्बरी.

‡ Lit: Or perhaps owing to the clothes being Ambara, this invisibility took place, characterised by the vision of stars, namely, the beautiful gems.........

¶ Lit: the purpose for which.

138. The girls did not notice[*] even the waving of hands with which chamberlains, whose hands quivered with age, forbade them to speak such words.

139. "Saucy jades, away hence. Fie on your foul speaking!" When the chamberlains so said, the girls ran away in fear; and the former retired as well.

140. Nala then said to his beloved, who stood with her face downcast, ashamed at the words of her comrades "Never was there a girl companion so shameless and false.

141. "Ah, thy beautiful face looks abashed; harsh words would not come forth from it, even if thou shouldst suffer a mighty grief."[‡]

142. He then lay down on the bed, placing her on his bosom. He closed his eyes, and enjoyed the softness of her limbs.

143. Placing his hand on her breasts, and passing it over the knot of her skrit, he rewarded the toil of his hand in taking hold of her hands during the marriage rites.

144. Carrying her with delight, seated on his bosom, he clearly declared that he had gone through the ceremony of "carrying her aloft"[§].

145. On account of the musk paint of her bosom being erased in contact with his perspiring fingers; that he had kneaded his beloved's breasts was likely to be echoed round among her maiden friends[||].

146. He started up while giving her a scratch with his finger nails on her bosom. When she looked at him, he said "Has it not hurt me, abiding as I do in thy heart?

147. "Ah, it was improper that my sharp finger nails should have left on thy spotless bosom a bloodstained mark[¶]; just as harsh-speaking knaves fabricate a scandal about an innocent man, as if he were a sinner.

148. "Thy scarf kisses thy hips and thighs, and embraces thy bosom. Excellent, it enjoys something in keeping with its auspicious luck."

149. Looking at her perspiring, slightly visible hips, with her silken scarf lying flat on them, he cursed with a sigh the length of the day.

150. He bit even the portion of her beloved's face near her lips;

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[*] Lit: did not notice the prohibition made with the waving of hands......

[‡] Means also: Ah, the gold of thy face was burnt, enclosed in an earthen case (i. e. refined); silver would not come forth from it, even if it should be oppressed with intense heat.

[§] This is the literal meaning of उद्वहन "marriage".

[||] Lit: he made his beloved's breasts such that (the fact of) their being kneaded was liable to be echoed.........

Lit:......a mark was made in such a way that blood was in it.

and even there he imitated the movement of sucking her nether lip.

151. "Unbearable is the pain which Cupid's arrows inflict on me; have pity, have pity on me, O thou with nimble glances." Thus he teased her while she was in a pleasant mood.

152. Nala's eyes moved from the beloved's lotus face to the expanse of her bosom, and from there to her hips ever and anon.

153. Damayantī, however, quickly got up, and anxiously followed her friends, fearing the rashness of his impatience.

154. Damayantī's breasts and hips, which gently moved, seemed to retard her movements as best as they could; for they were eager to have the loving touch of Nala's limbs.

155. Though he had arms strong like the posts to which elephants are tied, and though she walked slowly owing to the weight of her hips, he could not catch hold of her, paralysed as he was by the touch of her limbs.

156. She crossed the doorway, turning back and smiling, as she saw her beloved, his words unfinished: "Embracing and embracing me, O slender maid.........

157. The shy maid, sad in her heart, because she was cross with her beloved, could neither go to her comrades nor could she return.

158. A fair woman bard, coming near the door, then announced the midday to Nala. "Victory to thee, O king! The earth, arid with the heat of the noon, desires to drink the water in which thou bathest thyself.

159. "Conch-white water has been brought from the Ganges. In contact with the ripples of thy hair, it desires to acquire the beauty, which it would by mingling with the (dark) Yamunā river, uneven with ripples.

160. "Mounting the crest of the world, the sun now radiates its heat, possessing as it does a stupendous might, like thine own. But, after worshipping and meditating on Śiva, thou wilt see the sun brought low by thy religious merit."

161. At the approach of the time for worshipping and meditating on Śiva, the king, though morose at his beloved's absence, seemed to call up joy with an effort, and rose to go out; while he turned his eyes ever and again in the direction of the side-door, thinking of the possible return of his beloved who had abruptly gone out.

162. Epilogue.

Śrī Hīra etc. In his epic 'The story of Nala,' which describes emotions and topics, not attempted by others, the twentieth canto, brilliant by nature, is at an end.

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CANTO XXI.

1. The kings, who paid their homage to Nala as he went out of Damayantī's bejewelled palace, demonstrated once more their feudatory status* by offering their hands to him.

2. On either side the kings, as they bowed to him, covered the passage with the wreaths of their heads; as if they thought it was too hard for his feet, though overlaid with China silk tapestries.

3. Rewarded with the high honour of being looked upon by him, the kings quickly offered marvellous jewels from their own countries, made all the more marvellous by the excellence due to the skill expended on them†.

4. There were kings who received from him as a sign of his favour the jewels presented to him by other kings; he indicating his offer of them by pointing his finger, or with a gleam in his eye or a movement of his eyebrows.

5. Like a father, he sent them away, after they had been gratified by his unceasing queries about their welfare conveyed in words pleasant and true‡. Then he whose valour was beyond measure trained those brought to him by a sense of discipleship, in the practice of weapons for hurling and weapons for striking.

6. He taught his able students an art of wielding weapons, not prevalent among mortals. Breathing restlessly, he longed for a bath, his forehead spotted with drops of sweat.

7. His body was first gently rubbed with the fragrant 'Yaksha paste'§, while his head was smeared with musk. High-bosomed women poured on him perfumed water, which attracted bees.

8. There helped him to bathe a friendly holy priest. The king was full of a mighty religious virtue. The priest poured over him ripples of sacred water streaming down from jars.

9. While Nala bathed, his lotus hands looked beautiful with blades of ceremonial Kuśa grass held in each; as if they carried streaks of smoke issuing from the fire of his absence from his beloved's bosom.

10. The water of the Ganges, which he took in the hollow of his palm to rinse his face with, seemed to put heaven in his hand, reflected in the purity of the water.

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* The word करदता means also "the offering of one's hand."

† Lit :......excellence produced with care.

‡ Lit : with pourings of pleasant and true words about welfare.

§ See Voc. under यक्षकर्दम.

11. The loving Earth, finding him her husband‖, separated from Damayantī, seemed to embrace her lover, limb touching limb, when he took up clods of earth softened by water.¶

12. Blades of Kuśa grass sprinkled on his head sacred water, which seemed to be emitted by the waves of the Ganges, present in the bowl of Brahmā who lives at the root of Kuśa blades; waves present also at the feet of Vishṇu who abides in the centre of them; and on the head of Śiva who lives at their tips*.

13. While he was engaged in the religious observance of holding the breath in the midst of the waters, his face looked beautiful as the moon, when it lived in times of yore in the waters of the ocean.

14. He, Cupid of the earth, put on a fringed cloth which was pure-shining and bright as the sky†; as if he wished to rival Śiva, whose attire consists of the ten regions of the sky.

15. An Indra among pious kings, did he not enwrap his bosom with the ambient of his scarf, as if he wished to restrain his heart which went forth to Damayantī ever and anon ?

16. The lucky goddess of beauty presiding over his bath waited upon him. The bathing jars were her shining breasts; the ornamental dot of white clay on his brow was her moonlike face; and the drops of water which remained in his hair were her pearly teeth.

17. His nose tried‡ to smell the water, seeking its fragrance in vain; when it saw that his eye enjoyed the purity of the water; his body its coolness; his ears the mystic formulas invoking the waters; and his tongue the sweetness of it.

18. While the king was sprinkling round the water which he had taken up with his hand, in order to worship the sun, the swirl of the spray in the flashing light of the sun suggested that the sun was once more moving on the lathe of the carpenter of heaven.

19. While he was telling his beads with care, the Vedic incantations

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‖ A king is called the husband or lover of the earth.

¶ It is the custom to apply sacred earth to the body while bathing, the colour of the earth depending on the caste of the individual. In the case of a Kshatriya, the colour is red.

* The water sprinkled by Nala on his head with Kuśa blades is fancied as sprays of Gangā water supposed to lie hidden in them.

† Designed to mean also : put on the sky itself, divided into ten regions, and possessing stars white-shining as mercury.

‡ Lit : seemed. It is a part of the bathing rites to hold under the nose a palm ful of water while reciting the अघमर्षण verses. The nose is fancied as vying with the other limbs in enjoying the various properties of the water. As, however, water is odourless, its effort to smell it was in vain.

seemed to resort to his lotus hand, assuming the guise of the crystal rosary; the pure, clear colour of the formulas appearing in the polished beads.*

20. The auspicious marks of barley sheaves on the joints of his fingers seemed to add to the grains of barley put by him in the water offered as a libation to the gods; while the mark of black sesamum on his hand was redoubled by the grains of black sesamum lying in the water offered by him as a libation to the Manes.

21. Going by a passage, perfectly clean, and untrodden by any one else, the sage king, with pure hands and feet, then entered the household temple†, where religious students acted as attendants.

22. There, at one place, over a large number of vases containing wreaths of flowers for the gods, there was in the air the smoke of incense provided by dark aloe wood, like a swarm of bees.

23. Lights were placed there, like ornamental dots of gold to be put on the brows of the gods. On account of them, the night, become yellow like turmeric, its darkness destroyed by the lustre of the lights, looked as if it were putting forth young shoots.

24. There conch vases looked beautiful, filled with saffron powder, which seemed to be the symbol of the fire of their grief willingly borne out of love; grief caused by their separation from the pearls which had been inside them.

25. Vessels made of blue Garuḍa stones containing thick sandal paste resembled there Rāhu's mouth, with the moon falling an easy prey to its jaws.

26. Vessels of silver full of black musk paste‡ looked like the moon with its bosom darkened by the deer serving as its emblem.

27. Rows of richly sugared curd-rice offerings, resembling (in colour) Buddhist shrines, seemed like sprouts of piety emerging from that woodland of religious virtue.

28. At one place there an exuberance of Campaka blossoms surpassed in hue the golden Meru mountain, the abode of the gods; while a mass of Mallikā flowers excelled the crystal-peaked Kailāsa in whiteness.

29. The Earth there, hiding herself even in the presence of her beloved, the king, surpassed a matron in bashfulness, being without

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* Means also: Vedic incantations, 'the letters of which were lucid and clear owing to the presence of sacred mystic syllables' (e. g. ह्रीं, क्लीं etc).

† See Voc. under सुरार्चावेश्म.

‡ Lit: holding an interior thick with musk paste.

any space uncovered, owing to delightful offerings to the gods being spread out on it.

30. On the bejewelled pavements which had rays of sapphire inset in them like beautifully gleaming locks of hair, there appeared graceful movements on account of the trembling heads of singers being reflected therein.§

31. Nala, the moon of the earth, occupied an immaculate raised seat of gems in that chamber of worship, full of ornaments made of many-hued gems. It contained pure offerings to the gods, and was beautiful with heaps of multicoloured cloths.

32. While Nala worshipped the Sun perfectly and patiently, the deity thought that Karṇa's devotion to him was slight. The Sun concluded that even Sāmba (compared with Nala) had a heart believing only*.

33. During his repetition of the various mystic formulas dedicated to the sun, the wreath-shaped collection of rosary beads made of red sandal wood occupied his hand, as if to learn its deep rosy hue.

34. Śiva's idol then looked beautiful, worshipped by Nala with a Dhattūra flower, as if it were a flowery trumpet† acquired by Nala, defeating Cupid in a battle‡.

35. Worshipping Śiva's hand with a smiling Nāgakesara flower, he seemed to decorate it with the white skull of Brahmā¶, the ruler of the region which exists neither sideways nor below||.

36. Decorating Śiva's neck with a wreath of blue lotus blossoms, he made even the crystal frame of the idol accord with the name Blue-necked Śiva.

37. He burnt the incense 'Pura' and 'Cupid's arrows' before Śiva's

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§ Lit: on.........pavements which had hair in the shape of the rays of sapphire, hair overlaid with lovely rays (also: hair pressed by a lover's hands), there appeared graceful movements owing to the reflection (therein) of the trembling of the heads of singers. The bejewelled pavements are fancied as young women, the bluish rays of sapphire being their hair. The movements of the heads of the singers reflected in the pavements are fancied as the obstructive movements of these women trying to get rid of the importunities of their lovers. See Voc. under कुट्टिमित.

* i. e. believing, but not devotional.

† It will be noted that Dhattūra is a trumpet flower.

‡ i. e. in a contest of beauty.

¶ Śiva had cut off one of the five heads of Brahmā and during the penance that followed he had to use the skull as a begging bowl.

|| i. e. the upper regions.

idol, thinking that Śiva, the enemy of 'Pura'* and the enemy of Cupid, would be pleased if he did so.

38. He closed his eyes in the depth of his meditation, as if for fear of the moon§ on Śiva's head; for even at that moment Damayantī's absence was unbearable to him.

39. He bowed to Śiva, lying prostrate on the ground, as if he were Cupid surrendering himself, leaving the flowers serving as his sword, bow and arrows at Śiva's feet.

40. ¶

41. Like a wreath of bees, the string of rosary beads occupied his hand graceful like a new leaf, while he, devoted to Śiva, was engaged in meditating on the Śatarudriya hymn.

42. The king then worshipped Vishṇu with the rites connected with the Purusha-sūkta hymn. He bowed also to the twelve images of Vishṇu uttering the 'twelve-lettered formula‖'.

43. He looked at Vishṇu's idol seated† on a winding wreath of Mallikā flowers, looking like a Duṇḍubha snake; as if he saw Vishṇu himself resting on the coil of the serpent Ananta's body.

44. Nala's votive garland made of blue lotus blossoms flashed on Vishṇu's bosom; as if it were an endless succession of the wide flashes of Lakshmī's glances, whose bejewelled home consists of the Kaustubha gem on Vishṇu's bosom.

45. With a wreath of gold, he made superfluous the hundreds of Ketaka flowers of golden hue, which were on the idol's head; with a wreath of silver the offering of white lotus blossoms; and with a wreath of rubies the Karavīra flowers.

46. By virtue of the offerings of boiled rice made by Nala, Vishṇu became "one to whom the Demon Bali was wholly devoted"‡; by means of the musk offered by him, he became "Kṛishṇa"**; while in consequence of his worshipping him with water contained in a multitude of conch vessels, the idol "became provided with†† Vishṇu's emblems—the conch,

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* 'Pura' here refers to the three cities (पुर) of the demons destroyed by Śiva.

§ It will be remembered that the moon is unbearable to separated lovers.

¶ A variation of 39.

‖ ओम् नमो भगवते वासुदेवाय.

† Lit: placed on a seat made with a...........

‡ Means really: 'one to whom a plenty of boiled rice was offered.'

** Means really: 'black'.

†† Means really: 'one whose worship took place with water contained in a multitude of conch (vessels).'

the wheel and the lotus."†

47. While the king worshipped Vishṇu, the smoke wreaths from the incense of black aloe wood went out through the windows; as if they were Śiva's snakes* darkened by the disgrace of their fear (of Vishṇu's emblem, Garuḍa)

48. Covering the image‡ with thousands of smiling garlands of Mālatī flowers, interspersed with priceless wreaths of gems, Nala seemed to immerse it in the ocean of milk|| abounding in gems.

49. The lotus seed beads in the rosary, coming into contact with his hand, while he was meditating on the Vishṇu hymn, seemed to reoccupy for ever their lotus home.

50. The long wreath of Mallikā flowers placed by the king in humility at Vishṇu's feet with a bent head looked like the Ganges starting for the earth§, followed by the suppliant Brahmā

51-2. "The holy Vishṇu, though he gave evidence of his love for the goddess of wealth Lakshmī by placing her on his bosom, honoured Sarasvatī, the goddess of speech, placing her in his throat, above Lakshmī's abode." Thus thinking, Nala, not content with worshipping Vishṇu with plentiful rich offerings, adored him with gifts of pearlstrings of pleasant words.

53. "Thy praise is far beyond the range of words The attribution of a visible form to thee is a reproach to thee. So do thou forgive my incoherence." Having thus said, he spake these words.

54. "O thou who art self-manifest, is it not true that my desire to describe thee, foolish as I am, is like a desire of darkness to reveal the radiance of the sun?

55. "Thou dost transcend mind and speech; yet ought not these to direct themselves to thee? Clouds delight the anxious Cātaka pair, though it reaches not the clouds.

The Fish Incarnation—

56. "While thou wert disguised as a fish, the waters of the ocean sprayed by thy tail dashing against them per-

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† The verse is designed to mean at first sight by puns that Nala by his devotion endowed the idol with the characteristics of the real Vishṇu. The puns have been explained above, but when the epithets are rightly construed the verse becomes a mass of meaningless repetitions.

* Śiva's idol was obviously close to that of Vishṇu.

‡ Lit: him. The original makes no distinction between Vishṇu and his idol.

|| The natural home of Vishṇu.

From Vishṇu's feet.

haps became white in contact with the surface of the sky, and emerged as the Gangā river of heaven.

The Turtle Incarnation—

57. "May thy Turtle Form, who art able to protect the earth, protect the world; a form provided with circles on the border of its back, as if they were scars left by the earth upheld through many a creation.

Boar Incarnation—

58. "May thy jaw, the abode of the world, gratify me; the jaw of thy Boar Form, whose four hoof marks in the regions are the four oceans, I know.

59. "Playful Boar, when thou didst embrace‡ the earth, slipping from thy grasp while shee was Being elevated by thee from the nether world; the orb of the universe, because thou didst transcend its limits, looked like a Kadamba flower wherewith to worship thee, on account of thy densely bristling hairs projecting forth from it.§

The Man-lion incarnation—

60. "Protect me, O Lion, roaring* deep and fierce. Thou didst emerge from the demon king's woodland†; thou whose human half was produced by the piety of the gods||, which acts as an armoury destroying their foes.

61. "May the five claws of thy hand protect us; (claws) with the demon's entrails resembling torn ropes attached to them, while thou didst seem to draw out Indra's riches fallen into the demon king's cavern-like belly.¶

The Dwarf Incarnation—

62. "O Dwarf, give us the joy of our hearts, thou, a stripling, clever in cunning speech; for thou didst say 'O Bali, thou dost fulfil the desires of all; why dost thou not fulfil mine?'

63. "I bow to thee, disguised as a dwarf. Bali said to thee with a

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‡ Lit: owing to thy embracing............

§ It is imagined that the boar was so gigantic that his erect hairs pierced through the orb of the universe, which in consequence looked like a Kadamba flower with its erect filaments blossoming in Vishṇu's honour.

* Lit: with roars.

† Might mean also: Thou didst originate in that primeval forest, namely the demon (i. e. Hiraṇyakaśipu whose vicious oppression made this incarnation necessary).

|| i. e. this man-lion form was produced by the religious austerities of the gods for the destruction of the demon.

¶ The imagery is that of a person pulling out a valuable object fallen into a well with a prong. The entrails of the demon are likened to the ropes torn during the process of extrication.

thrill passing through him 'Here I am. Ardently I long to bestow my wealth on thee, who art eager for a gift*.'

64. "Dwarf, protect the world with such veiled words as these, 'Living for ever, thou wilt have home and family ties with kings in heaven and on the earth. Here is my hand; pour on it the ceremonial gift-water.'†

65. "O Dwarf, sanctifier of the humble! May thou protect us. Bali spake to thee thus. 'Ah, why dost thou hold out thy hand? I will give all to thy revered self.'

Paraśurama Incarnation—

66. "Victory to thy arms, to thine, who wast incarnate as Paraśurāma! Thy arms were fitted to destroy that Kshatriya race which had emerged from thine own arms, while thou wert creating the world in primordial times.

67. "Glory to thy assiduity in doing that which is right! thou didst give the earth to the birds for food; the ever impure earth with many a husband. She had been cut into nine pieces by the Creator in his wrath.‡

68. "O son of Reṇukā, being the destroyer of Kārtavīrya, thou couldst easily have slain Rāvaṇa. So I bow to the fact of thy reincarnation in the form of Rāma, inexplicable as it is owing to the simultaneity of the incarnations.§

Rāma Incarnation—

69. "O Rāma, verily the Creator who surpasses all other artists

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* Lit: gift-water i e. the ceremonial water offered as a prelude to a gift.

† The dwarf's words really meant: 'In the heaven of the nether regions thou wilt have thy abode and prison, held fast by serpents for ever. Here is my hand, give the world to me!' The expression 'heaven of the nether regions' (क्षितितले दिवि पाताललक्षणे स्वर्गे) is either sarcastic or used as in 2. 84.

‡ The earth is fancied as a lewd woman who has many lovers in the kings who are styled 'husbands of the earth.' The earth divided into nine spheres (See Notes) is the body of the woman cut to pieces by the angry Creator and given to birds for food. The word द्विज 'bird' means also a Brāhmaṇa, and refers to the story of Paraśurāma annihilating the Kshatriyas and presenting the earth to the Brāhmaṇas as a gift.

§ Kārtavīrya who was killed by Paraśurāma was even more powerful than Rāvaṇa, having once imprisoned the latter. So Rāvaṇa could easily have been slain by Paraśurāma, and there was in fact no necessity for the Rāma incarnation in order to kill Rāvaṇa.

created the first Rāma born of Reṇukā, merely by way of sketching practice with the object of creating thee‖.

70. "Thou ornament of the world, o thou who art free from birth, thou mayst be born as the son of Daśaratha if thou wilt. No harm in it. O lord, thine own might is able to remove all harm.

71. "Hero among the Raghus, if thou dost not vouchsafe to me the knowledge of the supreme truth, give even that delusion to me, as a result of which the army of Rāvaṇa, deluded in the course of the fight, saw the whole world pervaded by thee.

72. "Twice didst thou renounce 'the earth-born splendour'¶. First at the command of thy father, then for fear of the ignorant. Didst thou not twice traverse the 'ocean'* that hath Laṃkā in the midst of its waters?

73. "'Let me not die from Cupid's arrows by returning Sītā to Rāma!'. Thus thinking the monster Rāvaṇa chose a blessed death at thy hands†, making true the boon that he should not die at the hands of a god.‡

74. "Is it not true that Śambuka's all-pervading§ fame is purer even than a cluster of conchs, because he died by thy hand, which had destroyed Rāvaṇa with his army?**

75. "Having earned thy fame by striking terror into the heart of Rāvaṇa, terrible to Death himself, wast thou not ashamed to have renounced thy consort for fear of insignificant villains?

76. "O saviour of the helpless, be thou my refuge. Thou wast an ocean with a submarine fire, to wit, thy separation from thy beloved

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‖ i. e. Paraśurāma was created as a preliminary experiment in order to create his more perfect younger contemporary Rāma.

¶ (1) The royal sovereignty which Rāma had to give up when banished by his father (2) Sītā, born of the earth, whom Rāma renounced, believing popular gossip.

* वारिराशि: refers to the ocean which was crossed by Rāma on his way to Laṃkā. When construed as वा+अरिराशि: it refers to the enemies subjugated by Rāma i. e. the Rākshasas who had Lamkā as their capital.

† Lit: purified himself with thy weapons.

‡ Rāvaṇa had received a boon from Brahmā that he should not die at the hands of a god. It is here fancied that he allowed himself to be killed by the holy man Rāma rather than succumb to the arrows of the god of love, by returning the stolen Sītā to Rāma.

§ Lit: ocean-kissing.

** Śambuka, a Śūdra, was killed by Rāma to put a stop to the evils caused by his performing religious austerities from which Śūdras were debarred.

consort. But thou didst sacrifice thy life, like a handful of straw, in the fire of thy momentary separation from thy brother Lakshmaṇa¶.

77. "Moved to pity by thee, rightly did the first-born poet* compose a poem, an ocean of verses; the poet who had composed a verse in his grief even at the sight of a Krauṅca bird's misery.

78. "Assuming the form of Lakshmaṇa, didst thou not, knowing what was right, cut off Śūrpaṇakhā's ears? For thou didst think, " 'Earless' is her father's name, and it is not proper that she should have ears".†

Kṛishṇa Incarnation—

79. "May thy arms, thine, who art disguised as Yādava, destroy the creeper of my sins. Thy arms uprooted an allgiving Kalpa tree, as if because it vied with thy arms in the pride of its charity.‡

80. 'During the sports of thy childhood, thou didst pierce the waves (of the Yamunā), striking them with pot-sherds; as if it were a prelude to thy subsequent sport of cutting off Bāṇa's arms. May that protect us.

81. "Salutation to thee! In order to baffle Karṇa's power, thou didst provide Arjuna's chariot with a banner, namely, the monkey Hanūmān who extracted the spear from Lakshmaṇa's body when he was lying with the Śakti lance stuck in his bosom.

82. "Though Bhīshma was devoted heart and soul to thee, thou didst not transport him to heaven in his corporeal form, by way of giving him a boon, lest he should break his vow§, dallying with the nymphs in heaven.

83. "Thou wast moved to pity by Karṇa, the son of the sun, whom‖ Arjuna killed with thy help; and didst gain thy object when Arjuna, born of the dynasty of the moon, defeated§§ Karṇa with thy help. Carrying the weeping sun and the laughing moon in the form of thy eyes, thou didst thus exhibit both‡‡ sorrow and joy.

¶ i. e. Rāma patiently bore the grief caused by his separation from Sītā, but he could not live without Lakshmaṇa even for a moment. It is well-known how Rāma fell into a swoon at the news of Lakshmaṇa being killed by Meghanāda. For another allusion see Introduction.

* i. e. Vālmīki who described Rāma's sufferings in the Rāmāyaṇa.

† The reference is to the temptation of Lakshmaṇa by Śūrpaṇakhā. Her father's name was Viśravas which means literally 'earless.'

‡ Kṛishṇa transplanted the Pārijāta tree from heaven to the courtyard of his mistress Satyabhāmā, by defeating Indra in battle.

§ i. e. his vow of celibacy.

‖ Lit: whom thou caused to be killed.

§§ Lit: whom thou caused to be victorious.

‡‡ Lit: half. The sun and the moon form the eyes of Vishṇu. Now, as the

84 "O thou to whom Rādhā is dear as thy life! thy friendship with Arjuna, the enemy of Rādhā's† son Karṇa, was in no way fitting. But it is certainly proper that thou, the beloved of Śrī, the goddess of wealth, shouldst hold 'the child of Śrī'‡ incessantly on thy bosom.

85. "Verily thou art Balarāma, who is a white hair from that other form of thine-(viz: the all-first Nārāyaṇa)§. Balarāma again is identical with the serpent Ananta. It is proper that this incarnation of thine should have a form graceful like the grey hair of thy primeval form.¶

86. 'Thou* art the lord of sweet smelling voluptuous women. Thou art infinite, though assuming a finite form.‡‡ Thou dost possess a charm made graceful by wine, the source of pleasure. Thou hast a beaming moonlike radiance.

87. "O lord of Revatī, thou fulfiller of wishes, it is proper that the beauty of thy azure clothing should be charming in contact with the (white) lustre of thy body. Thou art delighted when the earth is happy.§§

Buddha Incarnation—

88. "Thou exponent of monistic being, the stream of consciousness is the only reality for thee. Thou art wise, even without being learned in the Vedas. Thou didst reject the four alternatives of belief. Thou art conqueror of Cupid and possessor of the six forms of knowledge.

Sun wept at the death of his son Karṇa and the Moon rejoiced at the victory of his kinsman Arjuna, Vishṇu appeared to shed tears of joy and sorrow simultaneously.

† The name Rādhā is played upon. Karṇa's foster mother Rādhā was not the same as Kṛishṇa's mistress of that name.

‡ This is the literal meaning of श्रीवत्स which means really 'a curl of hair on Vishṇu's bosom'.

§ The fair-complexioned Balarāma, here identified with Kṛishṇa, is believed to represent a grey lock of hair which the all-first Nārāyaṇa i. e. Vishṇu plucked from his head.

¶ Balarāma is usually regarded as an incarnation of the white-bodied Ananta who upholds the earth on his head. But he is here identified with Kṛishṇa and described as white like the grey hair of the all-first Nārāyaṇa referred to above.

* Balarāma is the subject of Verses 86 and 87.

‡‡ Means also: the form of the serpent Ananta (see above). शेष 'finite' is also a name of Ananta.

§§ Lit: with the lustre of the body, thine, whose delight is caused by the appearance of the joy of the earth (or by the blossoming of the night lotus). कुः पृथिवी तस्या मुदी हर्षस्याविर्भावेन भाविता उत्पादिता रुचिः प्रीतिर्यस्य तस्य। कुमुदस्य कैरवस्याविर्भावेन वा।

Do thou protect me ![§]

89. ' While thou wast realising the momentary character of things and the non-existence of the soul; on thee, conqueror of Cupid, there fell from divine hands Cupid's flowery arrows, like a shower of flowers[||].

90. "The tips of Cupid's flowery arrows became flat[*], because they proved completely blunt. when he discharged them at thy heart which was armed with steadfast moral strength.

91. "Brahmā is called four-mouthed[†], because he shews limpidity of diction in celebrating thy praise; while Śiva's throat is black, because he calls himself omniscient while thou dost exist, knowing all.

Kalkī Incarnation—

92. "Do thou uproot my tenfold sin[‡], through the agency of thy tenth incarnation, Kalkī, who wieldeth in battle a sword dark as smoke; and who destroyeth infidels, like the fire of the epoch of universal ruin.

93. "On account of thee who art Fame incarnate, pervasive, and white all over with the dust of battle, and dost roam over the earth, the name of thy father Vishṇuyaśas became true to its meaning.[¶]

Dattātreya Incarnation—

94. "I bow to thee incarnate as Dattātreya, who followed the path of absolute monism. He gave Arjuna his fame[§§]. His appellation 'Sinless' was occasioned by his Yoga meditations. He acted like the sun on the darkness of worldly delusion, to which king Alarka was subject.

Diverse forms of Vishṇu—

95. "Victory to thee! Incarnate as Rāma, thou didst kill Indra's son Vāli, having favoured the sun's son Sugrīva. I bow to thee, Kṛishṇa; thou wast the ally of Indra's son Arjuna and didst slay the sun's son Karṇa[**].

[§] The verse has been dealt with in the Introduction. See also Voc. under षडभिज्ञ.

[||] Lit: the arrows of the flower-weaponed one, which were nothing but a shower of flowers.

[*] Lit: umbrella-shaped. The reference is to the fullbown flowers serving as Cupid's arrows.

[†] चतुरास्य 'four-mouthed' means also 'able-mouthed' (चतुर+आस्य).

[‡] See Notes.

[¶] Vishṇuyaśas is the father of Kalkī. The word means 'One who has a pervasive fame' (विष्णु व्यापकं यशो यस्य). Kalkī, too, is described in the verse as Fame incarnate and pervasive.

[§§] Lit: the cause of the earning of fame by Arjuna (Kārtavīryārjuna).

[**] i. e. through the agency of Arjuna. Vishṇu is here described as doing during one incarnation things diametrically opposite to what he had

96. "Victory to thee. Thou didst cover the regions with thy form with the three steps, after thou hadst assumed the form of the tiniest dwarf. Salutation to thee, o thou who massacred one and all, assuming the form of Kalkī, though thou hadst become incarnate as Buddha, remote from all talk of slaughter.

97. "Thou with the three (all-pervading) steps, do thou purify me. Did Rāhu, coming in contact with thy foot, serve as thy shoe¶? Did the bear Jāmbavān, circling round thee in worship, give thee an encircling noose while thou wast binding Bali?*

98. "Is it to be wondered at that one who had, with a semicircular axe, lopped off the thousand arms of Kārtavīryārjuna†, cut off with an entire circular blade|| the multitude of Bāṇa's arms?‡

99. "Taking the Pāñcajanya conch and a lotus in thy hands, thou dost tell the demons 'Ye are surely sentient. Look, even inanimate things have renounced their hostility to me.'

100. "On thy bosom with a shining sylvan wreath on it, the high-bosomed goddess of wealth abides, thrilled by her unbroken contact with thee; as if she were a Bilva twig with a pair of fruits attached to it.

101. "The lotus forsakes not thy hand, as if with the object of learning its perfect beauty. The moon whose rays make the night lotus bloom waits upon thy face, its orb serving as thy left eye.

102. "Ah, thy alliances, those between Nara and Hari, do indeed triumph; alliances destined to bring about the deaths of thy archenemy Hiraṇyakaśipu, and Rāvaṇa, and the throng of the Kaurava heroes.**

103. "Of what nature is the half-Śiva form§ which thou hast assumed, magician as thou art? Surely thou art Śiva entire! The man who understands by means of the Vedas doth however know thee to be

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done during another.

¶ When Vishṇu disguised as a dwarf assumed the proportions of a giant, one of his footsteps was located in the sky which is therefore called Vishṇu's foot-step (विष्णुपद). The black Rāhu consisting of a severed head is here likened to a shoe.

* The ceremonial circumambulation of the bear is likened to a noose.

† During the Paraśurāma incarnation.

|| i. e. the Sudarśanacakra.

‡ During the Krishṇa incarnation.

** In the case of Hiraṇyakaśipu, Nara and Hari mean Man and Lion, referring to the नरसिंह incarnation; in the case of Rāvaṇa, Man (i. e. Rāma) and Monkey (i. e. Sugrīva); and in the case of the Kauravas, Man (i. e. Arjuna) and Krishṇa.

§ The form known as Hari-Hara.

infinite, even though thou dost assume a finite form.

104. "The doctrine of salvation being groundless on account of the concatenation of ever succeeding births due to deeds performed in previous births, no solution ever occurs to any one save whole-hearted contemplation of thee.

105. "In order to assume the Hari-Hara form, didst thou divide thy body in two halves, vertically splitting it? But, during the Man-Lion incarnation, why didst thou split it from side to side? Indeed, what questioning is there of one who is free?

106. "Thou who hast realised all desires, why dost thou create the universe? Why dost thou destroy it, if it is made by thee? Why dost thou maintain it, descending to the earth again and again, if it must be destroyed by thyself?

107. "Rising from the waters of the ocean, the fickle goddess of wealth Lakshmī settled on thee, thinking of her former friends—the Gangā river abiding at thy feet, the lotus in thy hand, the Kaustubha gem upon thy bosom, and the moon in thine eye.

108. "Owing to the opposition of manifold objections based on reasoning, the phenomena of the world cannot properly be the basis of the diversities that exist. So it is at thy will that the universe has this and that (apparent) diversity coming into view. That is the meaning of the truth.

109. "Thou dost know which self of the sage Mārkaṇḍeya (after he had entered into thy stomach) went out of it, unable to distinguish between his two selves mingled together, having seen inside thy stomach the things of the universe just as they were outside.‡

110. "Let the universe first rest on the foundation¶ of thy innate power, thou being the Absolute; then might it rest on the head of Ananta, the lord of serpents, or in thy own stomach‖ while thou art disguised as a child. Thou art in every way the support of the worlds.

111. "At thy feet is the river whose waters are the source of religious merit. On thy bosom the goddess Lakshmī doth beam, the source of wealth. The god of desire is thy child. Thyself thou art the Absolute, giving ultimate freedom.

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‡ It is said that during the universal deluge the sage Mārkaṇḍeya entered into Vishṇu's stomach and saw there the whole universe just as it had been outside. Here, the supposed confusion is between Mārkaṇḍeya's own selves: the one that was in Vishṇu's stomach, like the rest of the universe, and the other that had just gone in.

¶ Lit: creeper.

‖ See Footnote on Verse 109.

112. "It is hell that should fear those who utter thy name, even at random, destroyer of hells as thou art. Why should they fear hell?

113. "A man who is devoted to thee need not fear among the causes of death even the thunder. For, at such a moment, from a Vaishṇava's throat, thy name quickly goes up, without any effort.

114. "A train of thought devoted to thee washes out the refuse that accumulates in the heart of man, even as refuse accumulates in the interior of a house which is being in every way cleansed.

115. "'Rāma', thy name, is an abode of virtues, incomprehensible though its particulars are to people such as we; otherwise, how is it that, in three generations, thyself didst adopt this name?

116. "Taking pity on me, devoted to thee, do thou deliver me from darkness, with thy right eye, the sun. With thy left eye, the moon, turned towards me, wilt thou not allay my heat, o lord?

117. "Shameless I am, desiring with mere words to receive thy favour, difficult to obtain even by austerities; I who, alas, daily transgress thy commands—injunctions and prohibitions.

118. "Thou whose form is the universe, o thou creator of the universe, in my little heart how much of the prodigy of thy might can I comprehend? How much gold does a poor man tie in his rags, when he acquires the Mount of Gold?"

119. After he had invoked Hari in these words, Nala became completely absorbed in meditation, while he did acts in keeping with his love and devotion to Vishṇu, seen by him in a vision by virtue of contemplation.

120. Liberally he showered riches on the hands of Brāhmaṇas, and gave away to worthy recipients the offerings made in the sacrifice in honour of the Manes He then entered his residence, full of humility, after he had, with beatitude, worshipped Vishṇu in the Hari-Hara form.

121. After the midday rites, Nala, the moon of the earth, regaled with the nectarine rice taken by him, adorned with his lustre his marvellous mountain-high chamber, which faced the east and approached Indra's palace in beauty.

122. Damayantī, after she too had finished her devotional worship of the gods, took her meal after her husband had eaten. With her limbs completely languid on account of the weight of her ornaments, she occupied his lap which was eager to hold her in its bosom.

123. A maiden friend of hers followed her, carrying in her lotus hand a parrot's cage like a mass of beauty. The parrot's beak was clearly

red as the ripe Bimba fruits eaten by it; while its feathers were deep green like unripe fruits.

124. Another girl followed her with a frenzied cuckoo perching on a crystal rod sidewise held; a singing cuckoo blacker than the dark half of the month*. In it the word Kuhū and its meaning were clearly joined in mutual relationship†.

125. Damayantī's companions, daughters of the king of the Gandharvas, and disciples of herself in the practice of the arts, who were adept in playing soft music on the lyre, went over to the king, seated as he was, to sing to the lyre before him.

126. The lyre of the gazelle-eyed maidens shone forth, having just uttered an indistinct, soft and low air; as if it, at the outset, felt too nervous to produce any sound near Damayantī's creeperlike throat, so full of melody.

127. The lyre had joined itself to tunes in order to acquire resemblance to Damayantī's voice. She was the abode of the perfection of all the qualities and arts possessed by her. So even now the lyre is known among people as 'Full of Disgrace'; for it had first given rise to a scandal, its own impudent act§.

128. Like a female elephant, the lyre, resting close to the mighty king||, sent up a highpitched note melodious with the Nishāda tune; while it vibrated at its top to the accompaniment of quarter tones, and underwent a wondrous play of the hand¶.

129. Damayantī's sweet-toned throat was certainly made by extracting the entire quintessence of lyres. Perhaps on account of this, the

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* Lit: the climax of the blackness of the dark fortnight.

† Kuhū is an onomatopoetic word signifying the sound of a cuckoo, but it means also the dark Amāvāsyā night which the bird resembled in colour.

§ i.e. its audacity in vying with Damayantī's voice. परिवादिनी 'a seven-stringed lyre' means also 'scandalous' (fem); परिवाद means both 'scandal' and 'the bow with which a lyre is played.'

|| Lit: the 'elephant' of the race of kings. कुञ्जर 'elephant' means in such cases 'great', but here the lyre sounding before Nala is likened to a female elephant roaring near her mate. The awkward comparison is due to the belief that the Nishāda tune produced by the lyre had its origin in the roar of elephants.

¶ Applied to the female elephant: 'shaking her head along with the ears and resorting to a varied movement of the trunk.'

lyre, realising its inner hollowness[*], kept to the corner in houses[†], being ashamed.

130. The lyres then chanted forth songs of eulogy acting like honey on the ears of that couple, with the sequence of their letters perfectly distinct, in such wise that the tame parrot of Damayantī, the Rati of the earth, repeated all the songs thus, showering delight.

131. "Verily, from our own words will ye both know the shallow ford of our intellect, of high talents as ye are. Yet we sing your praise, lest even such knowledge as we possess should remain undiscovered by you, on account of our silence on an occasion demanding speech.

132. "The mountain-born Pārvatī occupies the lap of the moon-crested Śiva, who is beautiful with the forms of the serpents on his body. Thou, too, king's daughter, dost occupy the lap of this Crown-gem of kings[‡], who is lucky in the joys of life. A parallel indeed is this; but there is a difference. Even in this life, thou art the Satī[§] of thy consort, famed for participating in Indra's being[||].

133. "Who ever fancies Damayantī is Rati (Cupid's wife); she whose lustre begets Rati (love)? Who again surmises thee to be Cupid, whose immortality was destroyed by the fire of Śiva's eye[¶]?

134. "Thou art rejoiced at the sheen of her moonlike countenance. Her beautiful pearlstring looks like a stream. She resembles a sacrificial altar with her waist[**], and the middle of her body is delightful to men. Carrying her in thy lap, thou dost shine forth like the ocean, which carries the earth on its bosom. The earth has beautiful pearlstrings, namely, the rivers; it is beautiful with the Antarvedi site (between the Gangā and the Yamunā); it possesses the land of Madhyadeśa (between the Himālaya and the Vindhya), delightful to men.

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[*] i.e. worthlessness. Lit: thinness. The reference is to the holes in the frame of a lyre.

[†] Also: did not forsake its bow in the course of its cadences. कोण 'corner' means also 'the bow with which a lyre is played.' वा+आलयेषु (in houses) may also be construed as वा लयेषु (during cadences).

[‡] i. e. Nala.

[§] The word सती is played upon. Pārvatī was called Satī in her previous life when she was born as the daughter of Daksha. Damayantī was a Satī (a devoted woman) not only in her previous but present life.

[||] A king has in him portions of Indra and the other divine lords of the regions. Cf. 6. 94, 95.

[¶] i.e. Nala far exceeds Cupid in beauty.

[**] i.e. she is slender in her waist.

135. "This slender maid, with ornamental designs painted on her body, brings triumph to Cupid; her face being the moon provided with eyes. Is it on account of the extreme slimness§ of her waist that thou hast ousted Cupid, and dost thyself enjoy her ?||

136. "Damayantī, thou art verily Cupid's capital, possessing a dolphin acting as the capital's banner, namely, the pictorial designs painted on thy bosom*. Young maid, who doth not call thy eyebrows a triumphal gate of the capital, which doth witness the festival of Cupid's momentous rise ?

137. "Why is Cupid not tired, ever going from thee to her, and from her to thee ? Perhaps your shadows remove Cupid's fatigue from journeying, as he thus keeps coming and going.

138. "Sire, the row of thy hairs, taking delight in its bath of perspiration, practises the devotion of keeping awake in the hope of dalliance†; and thou dost look beautiful in consequence, as if thy limbs were bristling with the filaments of Cupid's flowery arrows, stuck in thy body, and drenched with the honey of flowers.

139. "Sire, this lotus-eyed goddess of thy life is also beset with drops of sweat. Since the diverse arrows of Cupid consist of flowers, is perspiration likewise the blood of the wounds caused by his arrows ?

140. "Have the west and the sun both turned red, perceiving the

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§ Lit: weakness.

|| The idea is, though Cupid triumphs over Nala with Damayantī as his weapon, it is Nala and not Cupid who enjoys her, probably owing to the frailty of her slim waist, which is fancied as a weak barrier unable to protect Cupid's possession. By means of puns the verse is designed to mean also: 'This slender damsel gives the victory to Cupid, assigning to him the document establishing his victory and making the moon-faced girls (her companions) witnesses of her action. Is it the result of the extreme weakness of the judge that (the right of) enjoyment here belongs to thee who hast ousted or humiliated Cupid ?' In this case, Nala and Cupid contend for the possession of Damayantī's person, and the latter acting as the judge gives the decision in favour of Cupid. But it is Nala who takes possession of the disputed object, obviously owing to the weakness of the tender judge.

* The pictorial designs represent the dolphin supposed to act as Cupid's banner.

† The hairs of Nala's body standing upright and wet with perspiration are fancied as keeping awake, like a maiden in the hope of amorous dalliance. They are besides compared to the filaments of the flowers serving as Cupid's arrows.

mutual love* of you both ? And, at the sight of this, do the lotuses of your pleasure brook now give their blooms a shape suitable for serving as Cupid's arrows† ?

141. "So let this crowd of girl companions depart. They are an obstacle to your voluptuous abandon, mutually loving as you are. How can, indeed, Cupid the Maddener be maddening, if he compels not people to cast off their raiments, or fight with finger nails and teeth ?"

142. When the parrot thus finished reciting, the girls, recalling the manifold evening duties of the king, went away on false pretexts. Damayantī, their friend, glanced at them in anger, as they then slunk away, as if they were lilies fading‡.

143. The cuckoo, whose beak is adept in repeating wreaths of words heard by it, with affection in its eyes, as if towards the king, then cried 'Stuhi' 'Stuhi§', as if to the parrot which had recited Nala's praise.

144. Then, from her high palatial abode, Damayantī saw her pleasure brook below, which looked extremely slender and gleamed with that gem, the reflection of the solar orb. The brook was meandering, and was brought|| to notice by the cry of distress from pairs of Cakravāka birds, fearing it was a snake, and flying away along its bank, openly parting company.

145. At the sight of a Cakravāka pair, red as if with blood, smitten by the entirely unbearable nature of their (impending) separation; she, with her sighs, then made even that sleeping hour of lotuses¶ full of a lotus scent.

146. Damayantī said to her consort, "Merciful one, look at the plight of the Cakravāka pair. Ah, who will not weep, seeing their plight, which severs them from each other, and rends my heart ?

147. "The sun hath cherised a desire not to tarry, unable to bear the mirth to come of the night lotus blossom; and, do the birds chirp

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* Designed to mean at first sight 'redness.' राग means both 'love' and 'redness'.

† Lit: now acquire the attribute of having mouths suitable for......The lotus blooms shrinking in the evening are described as making themselves arrow-shaped for Cupid's use.

‡ Lit: half looked at by the eyes of their angry friend, and shrinking as if on account of being lotuses. The reading निकोचवत्य. found in Nārāyaṇa is corrupt. See Notes.

§ Means: 'Praise' Imperative; but the words are onomatopoetic.

|| Lit: indicated by......... birds with a cry of...........

¶ i.e. the evening.

on the trees, with the spears of the Cakravāka's plaint thrust into their hearts ?

148. "Alas, here is an instance of the dictum¶ that the actions of animate beings are determined by fate. These two birds bring ill to themselves, their own separation, guided though all their previous actions have been by a sense of their personal good.

149. "Wishing to tear asunder the Cakravāka pair, is the creator whetting this visibly black sword, applying it to yonder circular lathe, the sun, ruddy with the filings from its brick frame, the scarlet of its rays ? The lathe is ceaselessly turned by Aruṇa, holding the strings; and shines with a 'rod'."§

150. Drinking the nectarlike wine of these charming words offered by the moonfaced lady's mouth, Nala said to her, with his face inclining towards her, and tinged with a smile, "Clearly, so it is, so it is, as thou sayst.

151. "Thy eyebrows I know to be the two bent bows of Cupid and Rati, who have considered the propriety of conquering respectively all men and women. Two quivers of theirs I know to be disguised as thy nose, willing as they are to let go their arrows; while two whiffs‡ of thy breath I know to be their airy weapon composed of vernal breezes.

152. "Yellow is the excellence of colour, and it is very sweet as it appears on thy body. Who does not, with esteem, celebrate as 'fair-hued' the gold that bears that colour ? There is no need to describe other colours. In spite of its partaking of the nature of whiteness, a king among objects of vision, silver acquires the illfame of possessing a tawdry colour*.

153. "If in a place where sugar forms the soil, and which is tilled after it has been gratified by rainclouds whose water is honey, there should grow a sugarcane plant, with cream cakes as a fertiliser; and if it bear fruit by virtue of being watered with vine juice, then to distinguish thy voice even from this, the superlative suffix would have the word 'sweet' as its root !

¶ Lit : in respect of the inference that.........

§ The evening twilight is the black sword, and the sun the lathe. The glimmer of the setting sun is described as the filings from the brick frame of the lathe. Aruṇa holding the reins of the sun's chariot is fancied as turning the lathe by means of cords. 'Rod' (दण्ड), one of the attendants of the sun, is the rod to which the cords are attached.

‡ Lit : creepers.

* Gold is called सुवर्ण, lit : fair-coloured, while silver is called दुर्वर्ण, lit : ugly-coloured.

154. "If by revolving the 'Mountain of Sugar' mentioned in connection with the ceremony of making gifts, like a churning rod; while using as a rope the creeperlike thread produced during the boiling of seething molasses; the nectar-fed Cupid raise up singlehanded a new kind of nectar from the ocean of sugarcane juice§, that might perhaps rival thy voice*, a source of the highest delight to my ears.

155. "Sarasvatī dwells in thy mouth, fragrant like the toy lotus in her hand. The sweet gaiety of thy voice is present within thy mouth, like the soft and sweet music of her lyre. In thy mouth are charming‖ lips, which are worthy of Sarasvatī's pleasure walk, and seem to be made of red chalk and lime. And, do the two rows of thy teeth shine forth, acting as her pearlstring made of pearls and gems?

156. "Thy voice is a river of love's emotion, a scene of pilgrimage sacred to Cupid. The sand of this river's shore is called 'sweetness', 'sweetness†'. Is it not with the clay of its bank that pure and white ringlets of sugar are made? Its waters, are they not nectar? Its confines, are they not thy lips?

157. "Youthful lady, because young cuckoo maids cannot properly utter in song thy voice, a nectar river's stream; how many times do they not learn it by rote, in the mango grove of thy pleasure garden, in order to retain it in their eager throats!

158. "Beloved, thy upper lip is Cupid's bow made of a wreath of (red) Bandhūka flowers. The creeperlike outline of the lower border of thy nether lip is the string of that bow. Thy voice, too, is indeed Cupid's science of archery. Rightly is this science practised by lyres, possessing as they do bows, the bows with which they are played.

159. "Fair lady, he who does not reply, 'It is thy lips' to the question 'What is honey?'; he who does not reply, 'Thy person' to the question 'What is gold like?'; he who does not reply, 'Thy voice' to the question 'Of what nature is nectar?' is a rustic; he is ever an outcaste in the company of wits; Cupid's arrows disdain even to touch him.

160. "Thou art slender in thy waist. Thy lips are gravid and breasts high. Thou hast a watchful control over thy mind, and dost wield supremacy over me. Thy smiles are light and quick. In elegant speech thou canst be as charming as thou wilt. Thy fame makes unimpeded

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§ The gods combined had churned the briny ocean, using the Mandara mountain as the necessary churnstaff.

* Lit: the product of the tongue.

‖ The reading रम्याधरः has been followed.

† Lit: sugarcandy.

progress in every region and quarter. So it seems Śiva, pleased with thee, gave thee, his own creation, the eight supernatural powers at his disposal†.

161. "We are not able to praise sufficiently thy voice; so we praise nectar instead. Rightly did Garuḍa and Indra fight for nectar; for thy voice was pleased to drench‖ with it thy words: thy voice which destroys the pride of drinks of vine juice, and treats milk with utter disdain.

162. "Fair one, if the grief of the Cakravāka pair is causing thee pain, say, I thy servant will go to the river and beseech the sun resting on its waters not to set§. If the sun proves obdurate and grants not my prayer, even when I fold my hands, then wilt thou see, I will come back here to thee, after offering to the Cakravāka pair the palmful of water meant for the sun‡.

163. "So, for a moment, seek thy maiden companions who are in hiding somewhere here, amusing them with thy jests." On this pretext, making his consort eager to find her comrades, he went out, desiring to perform the evening rites.

164. Epilogue.

Śrī Hīra etc. In his work, an entirely novel poem consisting of the narration of Nala's career, the twentyfirst canto brilliant by nature is at an end.

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† The eight powers of Śiva in the order in which they are referred to in the verse are अणिमा, the power of being small; गरिमा and महिमा, the power of acquiring weight and height; वशित्व, selfcontrol; ईशित्व, supremacy; लघिमा, the power of being light; प्राकाम्य, irresistible will, and कामावसायिता, going anywhere at will. See also Voc. under भूति.

‖ Designed to mean also: thy Voice was pleased to wash its feet with nectar.

§ Sunset is the time for separation of the Cakravāka pair.

‡ Nala's words are an excuse for leaving Damayantī and going down to the river for the evening ablutions.

CANTO XXII.

1. The king, after he had finished the evening rites, his mind at the sight of the western glow recalling his beloved's lips, came to the palace where* Damayantī was on the seventh floor.

2. He set himself upon a couch with a bed ready in the middle, which had been just left by his beloved, when she went forward to receive him. He caused her to sit as well, and described the evening twilight in verse.

3. "Grace with thy look the region that is Varuṇa's spouse§§. It seems to be cleansed with water mixed with red lac, and covered with saffron paste.

4. "From the lofty summit of the sky, fallen is the sun, a rock of red chalk torn asunder. The dust raised by it, when it was dashed to pieces by the fall, now emerges as the evening glow.

5. "Has the west even now† been reddened by the crests of the tame fowls belonging to the line of Śabara houses on the peak of the Sunset Mount; bristling up during their hourly crowings ?‡

6. "Look, the Evening twilight takes up her position as doorkeeper of the night; the day is debarred from entry§. She holds a cane painted with vermilion, the rays issuing from the swiftly setting sun.

7. "Śiva the great dancer, after meditating on the mighty goddess of the evening‖ twilight, bright as red arsenic**, now perhaps dances in the glow of the (setting) sun; his body, the sky itself, garlanded with rows of stars.††

8. "Look, the moon-crested Śiva, the dancer of the eve, decorates the horizon with the broken pieces of his ornamental wreath of bones torn

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* Lit: which held...........

§§ The west.

† Lit: suddenly, quickly.

‡ The top of the Mountain of Sunset (अस्ताचल) is fancied as being occupied by unclean Śabaras with tame fowls in their houses.

§ Lit: Look at the installation of the Evening twilight in yonder position as doorkeeper........., from which the day is debarred...........

‖ i.e. after the evening rites.

** कुनटी 'red arsenic' means literally 'a bad dancer', which is contrasted with महानट 'the great dancer'.

†† The sky is one of the eight forms of Śiva. Evening being the time for Śiva's dance, he is described as dancing in his sky form, the twinkling of the stars being the rythm of his dance.

asunder in dancing; these now assume the guise of myriads of stars!

9. "Death the Hunter slew the day, an elephant whose scarlet dots[*] are clearly visible on his face. The beautiful evening twilight is his streaming blood, while the stars are the pearls which were inside his temples.

10. "In times of yore, while marrying Pārvatī, the mighty Śiva, whose clothing is the regions of the sky, wore, I ween, the region rosy with the evening glow, at the festal time of assuming flower-dyed crimson attire on the fourth day of marriage.

11. "Fair-eyed one, while marrying Satī and Pārvatī, did the sky-clad Śiva acquire as his attire both the red regions, east and west, in order[†] to use the twilights of morn and eve at the time of wearing flower-dyed crimson vesture.

12. "The mendicant sun wanders through all the regions, taking with him a 'stick'[‡]. Like an ascetic, he hath put on a scarlet robe, the evening sky, and plunged into the ocean at dusk.

13. "Selling that lump of gold, the sun that was tested on the touchstonelike Mount of Sunset, the evening glow being the trail left by the abrasion, the sky hath taken in return 'cowries,' the stars!

14. "Death hath plucked yonder ripe pomegranate, the orb of the sun. Eating the seeds, he cast off its rind, the evening twilight; while he seems to have thrown out the starry stones of the fruit[||].

15. [¶]

16. "Look, the sky is decked with splinters of crystal rocks flying up from the Mount of Kailāsa, owing to its being struck by Śiva's feet lighting upon it[**], while he danced at the end of the evening rites."

17. Thinking the evening twilight had departed, as if from shame

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[*] Also : lotuses. The day being figured as an elephant, the lotuses are likened to the scarlet dots on the face and trunk of an elephant.

[†] Lit : with a view to the two twilights for the purpose of the ceremony of putting on flower-dyed red clothes. See Voc. under पुष्पसिन्दूरिका.

[‡] The sun has an attendant named Daṇḍa (lit : stick) who is here fancied as the sun's travelling stick.

[||] i. e. the stars are the stones ejected from the mouth after the fruit has been eaten.

[¶] The verse is a variation of Verse 14 and regarded as an interpolation by Nārāyaṇa.

[**] Lit : owing to the stroke of the fall of Śiva's feet. The stars are meant by the splinters of crystal rocks referred to in the verse.

caused by such a description, Nala said again, looking at the sky furrowed with stars and gloom.

18. "O thou with eyebrows like Cupid's bow, it is not the sky; it is the ocean with fishes and conchs mixed up with sharks. The ocean in bygone times upward shot, owing to the acute pain in its vitals, wounded by Rāma's arrows†.

19. "The stars, I ween, are the (flowery) arrows loosed by Cupid for the infatuation of gods and nymphs. Verily the word 'five' in the name of the 'five-arrowed' Cupid means 'wide' as in the 'wide-faced' lion.‡

20. "The stars are tear drops shed by female Cakravāka birds living on the banks of the celestial river, whelmed with grief at separation from their mates at night; while floods of their tears come down as falling streams of stars*.

21. "Methinks those stars are water animals frequenting the river of the gods—fishes, crocodiles and crabs¶. Clearly we discern them at the bottom of the river from here§, diving deep for fear of the gods sporting in its waters.

22. "Is it Cupid's conch|| that shines in the sky, to be blown in celebration of his conquest of the worlds? What other warrior could

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† Lit: owing to the acuteness of the pain caused by the wounding of its vitals by Rāma's arrows. The ocean is said to have shot upward to crave Rāma's mercy, when it was wounded by his arrows at the time of his throwing a bridge over it to reach Lankā. The stars are fancied as fishes and conchs, and the darkness as sea animals like whales and sharks, which were thrown up at the time.

‡ Cupid is called पञ्चशर 'five-arrowed', but as one who has only five arrows cannot discharge as many of them as there are stars, the word is interpreted as 'one who has extensive arrows' on the ground that the word पञ्च means also 'wide' as in पञ्चास्य 'wide-faced', a lion.

* Lit: streams of their tears fall in the shape of the (downward) shiftings of the stars. The shooting stars seem to be fancied as streams of tears shed by the Cakravāka birds living on the banks of the celestial Ganges. The word संक्रमण may be taken also in the sense of 'reflection'. In that case, the unsteady reflections of the stars on the waters of rivers and pools would be referred to as tear drops fallen from the sky.

¶ These are also the names of some of the signs of the Zodiac; hence indirectly refer to the stars connected with them.

§ The fishes lying at the bottom of the celestial Ganges would of course be visible from the earth.

|| The Viśākhā star known as शङ्ख 'conch' is fancied as Cupid's conch. Cf. 19. 57. See Voc. under ताराशङ्ख.

play music upon starry flowers?

23. "Is the night a woman, adept in mystic rites, who hath given life to Cupid, and made the day lotus faint? Yonder conch¶, detached yet adhering to the sky, doth indeed proclaim her mystic power.

24. "The night, a votary of nihilistic thought, declares the world to be false, though clearly visible, by pointing to the stars, the flowers of heaven, which are eclipsed during the time of right knowledge, the day.*

25. "The emblematic deer‡ in the moon of thy face was severely wounded by Cupid, who doth flash on thy face, and hath thy eyebrows for his bow. The deer went to the sky, with Cupid's arrow attached to him, visible in the form of a starry wreath of flowers§.

26. "The vault of the universe gleams, a primeval pavilion, serving as the abode of the worlds. Throughout its regions† are the stars, looking like incisions made by insects on timber; they emit heaps of dust, their own beams.

27. "Look, Damayantī, in the region‖ that is Śacī's cowife, thickly doth

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¶ The Viśākhā star mentioned above. Conch might here refer also to the moon. cf. 19. 56.

* The word is declared by the nihilistic school of Buddhists (शून्यवादी) to be a universal void. It is fancied that the night, too, does the same by citing the example of the stars (ताराः निदर्शयन्ती), which are visible at night, but invisible in the day: i. e. just as the stars, though they appear to have a real existence under cover of night, are found to be non-existent in the day, similarly the phenomena of the world, though they appear to be real in the state of ignorance, are found to be unreal when right knowledge dawns upon the mind. The stars have been purposely called here खपुष्पाणि 'flowers of the sky'. A खपुष्प is 'something which does not exist', 'a mare's nest.'

‡ Or 'the deer in the form of the lunar spot.'

§ Damayantī's face is the moon, but as the deer associated with the moon is not perceptible in her face, it is fancied that Cupid who is ever present on Damayantī's lovely face shot at the animal one of his flowery arrows; and the deer with the arrow attached to his body fled to the sky where he became the constellation known as मृगशीर्ष 'deer's head' or simply as मृग 'deer'. See Vcc. under तारामृग for मृगशीर्ष.

† अनुकाष्ठम् means also: on the wood i. e. on its wooden frame. The vault of the universe is figured as an ageworn, delapidated wooden building. The rays of the stars are fancied as the whitish yellow dust issuing from the incisions made by insects on old timber.

‖ i. e. the east regarded as Indra's wife.

darkness spread; as if it were a flood of the streaming ichor of Indra's elephant. The flood breaks loose, because its dam, the day, hath burst.

28. "The buffalo, carrying the god of death, assumes the form of darkness and pervades the region‖ where Rāma's bridge looks like a line of hairs. Seeing it from afar, the sun seems to have departed, taking away his terrified steeds.

29. "The orb of the sun was perhaps a ripe Mahākāla fruit¶ on the slope of the Mountain of the West. Positively I know, the expanses of darkness are the (black) seeds of this fruit, split when it tumbled on the rocks.

30. "The musklike darkness of the region, which has pictorial designs painted on its body, namely, the garden of Kubera*, forms the disgrace of the Himālayas, neglected by the sun; since it revolves round the mountain of Sumeru.

31. "The sky was held aloft during the day, as if by the thousand hands of the thousand-rayed sun. That same sky, descending sunless, is coming to the closest proximity. How can there be darkness here ?

32. "Yonder lamp, the sun, had left soot in the sky which resembles a vessel placed above it, mouth downward†. Has the soot now dropped on the earth as darkness, becoming heavy with its growing volume ?

33. "Damayantī, thou mightest be jealous. At this moonless hour of the night the bashful regions of the sky, looking like maidens setting out to meet their lovers, are coming towards me. The darkness is their dark apparel; and the stars the flowery arrows of Cupid hovering above them.

34. "Slender one, darknes we call the eyelashes of Vishṇu, while he swiftly closes his solar eye, with both the lids pressed one against the other. They§ surpass the lunar spot with the grace of their sombre hue§§.

35. "It seems that the sun took away the rays of men, namely, their

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‖ i. e. the south in which Rāma's Bridge (Setubandha) is situated.

¶ A kind of wild fruit, red in colour, with black seeds.

* The north, of which Kubera is regent, is meant.

† Soot is allowed to accumulate in a vessel placed above a lamp, mouth downward, for the purpose of preparing collyrium.

§ i. e. the eyelashes. The sun being Vishṇu's right eye, the evening is here fancied as being caused by his closing of his right eye, while the deep black of the eyelashes is imagined to be the gloom of the night.

§§ Lit: eyelashes (sing. in the original) which conquered the lunar spot etc.

eyes[†], which happened to be mixed up with his own thousand rays. Verily blindness is due to this, not to the evening gloom[||].

36. "O thou with beautiful thighs, in the quest of the nature of darkness, the Vaiśeshika doctrine seems to me to be sound. Verily it is said this system of philosophy[††] was propounded by an owl; hence it is able to determine what darkness is[¶].

37. "This plethora of darkness, dull and intangible, like the prosperity of the impure and untouchable king Triśanku[¶¶], brings delight to nothing but the eyes of owls[§]!

38. "Verily the light, in which the sheen of the stars is overshadowed by the radiance of the sun, the king of planets, was seen by the owls in the form of a clearshaped darkness amid the day[§§].

39. "The darkness had employed shadows, attached to diverse objects, as its spies, in order to find out the movements of things during the day, its enemy[*]. It hath now recalled them[**] as if to question them (on the work they have done).

[†] Lit: called also eyes.

[||] There is a pun on the word गो which means 'cow', 'ray' and 'eye'. The imagery is that of a cowherd who drives away not only his own cows, but those of others mixed up with his herd. The setting sun takes away his own rays as well as the 'rays' or eyes of men i. e. their power of vision.

[††] दर्शन means also 'eye'. The sentence means also: Verily they say, the eye of the owl is capable of determining the nature of darkness.

[¶] The idea is, the Vaiśeshika system discusses the nature of darkness; and as this system is called औलूक (lit: propounded by an owl), it is quite proper that the problem of darkness should engage its attention.

[¶¶] Triśanku was a king of the solar race, but became a Caṇḍāla under the curse of the sons of Vaśishṭha.

[§] There is a pun on the word कौशिक meaning both 'owl' and 'the sage Viśvāmitra.' In the case of darkness, the word means 'owl'; in the case of Triśanku, it means the sage Viśvāmitra who attempted to elevate him to heaven by force of his religious austerities.

[§§] The verse may also be translated thus: Verily the light that forms the lustre of the sun, the king of the planets, (the light) that overpowers the sheen of the stars, was seen by the owls as (a sort of) diurnal gloom assuming a definite shape. See Notes for अन्वय.

[*] Lit: How do these fare during the day, my enemy?

[**] i. e. the shadows. Lit: caused them to enter (the house).

40. The king then described in verse the rising moon, as if with a desire to appease it. It was red like a Japā flower, being enraged at his having thus described the darkness, its foe.

41. "Look, beloved, yonder moon, though screened for a moment by the curtain of the mountain's tableland, dissolves now into showers, filling the mouths of Cakora birds with its beams.

42. "Imagine, the borders of the trees are maidens seeking their lovers. They came to the trysting place under cover of darkness. Discarding their blue robes, the shadows, they now depart, wearing scarves suited to the light of the moon.‡

43. "O thou with thighs rounded as banana stems, with thy eyes, beauteous-shining as the night lotus, drink thou deep the moon, a mirror of the beauty of thy face; it is feeding Cakora birds with its beams.

44. "The moon while living in the ocean doubtless took its origin from the mountain¶ that churned the ocean in byegone times. For even now it seems to us to rise from a mountain, though it sets* in the sea.

45. "Did the moon's younger brother, the elephant§ carrying Indra, the lord of the east, take the moon on his vermilion-painted head when it came as a guest to the east? Is it for this that the moon emerges with a crimson hue?

46. "Indra's mistresses kissed the moon with loving mouths, because it resembled their faces. So it rises with its orb reddened like a Bimba fruit, in contact with the crimson paint of their lips.

47. "Does the creator fashion the faces of women, with their eyes and other features clearly visible, by means of yonder mould of gold, the moon, where eyes and like features are hard to discern, owing to the designs being carved in an inverted form?

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‡ The borders of the trees enveloped in darkness prior to moonrise are fancied as young women secretly coming to meet their lovers, wearing blue clothing which makes them invisible in the darkness. After moonrise the borders glistening with moonlight are fancied as the maidens returning home with white scarves on, which now make them invisible in the light of the moon. The shadows cast by the trees are imagined to be the blue clothing discarded by the maidens when they changed for white.

¶ The Mandara mountain with which the ocean was churned.

* Lit: lives.

§ i. e. the Airāvata elephant who during the churning of the ocean came forth after the moon.

48. ||

49. "A while ago the eastern sky was in the jaws of night. White-washed* by the rays of the moon, surely it hath now assumed a crimson hue†.

50. "It seems as if the raw-smelling blood which Paraśurāma offered to the Manes by cutting off the head of the thousand-armed Arjuna, went to the world of the Manes and coloured the moon§.

51. "Lo, devoid of ears and nose, and burdened with a stain, is not the scarlet-rayed moon, resembling Śūrpaṇakhā's face, ashamed to see thy countenance, lovely as Sītā's own‡ ?

52. "Dusk the Impostor gave a counterfeit gold coin, the reddening moon, to the sky; and took possession of the sun, heaven's radiant gem. Forthwith the coin turned out to be a pale piece of silver.

53. "The orb of the moon is like a flashing silver top, let go by such a child as the time of evening is. In the course of its career it is discarding its redness, like a silken cord covering a top, getting loose in course of its whirl¶.

54. "While the moon erased the panegyric of darkness, which the night had written on the black sky in starry letters of chalk, its own rosy lustre§§ paled.

55. "While here the moon shines white, elsewhere it rises with a reddening hue. And so who knows the secret of radiance and pallor in the moon, the abode of arts ?

56. "With moonbeams, the best of sandal, the maiden†† regions of the

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|| A mere repetition of Verse 47.

* Lit : thoroughly kissed by moonbeam powder.

† The words अम्बर, पीत, रजनी and चूर्ण also mean respectively 'cloth', 'yellow', 'turmeric' and 'lime'. The imagery is that of a yellow cloth dyed with turmeric and reddened by applying a solution of lime.

§ The moon is the king of the world of departed ancestors. The story of Kārtavīryārjuna killed by Paraśurāma is referred to in XXI. 68. See also Introduction.

‡ The rising moon is compared to Śūrpaṇakhā's bloody face, without ears and nose which were cut off by Lakshmaṇa. The compound लक्ष्मणाभिभूत: 'overpowered by a dark stain is designed to mean at first sight overpowered by Lakshmaṇa, which makes vivid the allusion to Sītā.

¶ Lit : a silken covering made of silk threads discarded in course of its whirl. The ruddy film that appears to cover the rising moon is fancied as the coil of a red silk cord twined round a top ; the moon casts off the red film, just as the top in motion discards the red string.

§§ Also : hand.

†† 'Lady' or 'woman' would be more exact.

sky gradually have coloured their bodies, which were painted with the saffron rays of early eve, and bore the musk of gloom.

57. "Cutting and cutting the winter days, the creator, with their inmost layers, makes the moonlit nights. If it were otherwise, why are these nights similar to winter days, and why are the winter days short in duration ?"

58. At the end of these words Nala said to his bride, who in listening to his beautiful utterances was silent with rapt attention, "Why, beloved, art thou silent about the moon ? Art thou perhaps dejected at the moon's jealousy of thy face ?

59. "Flood thou my ears with a wreath of words on this thesis of the moon*, a golden jar of the sentiment of Eros†. Verily the sugar-cane is an imitation of grass growing on the bank of that stream of emotion, thy charming voice.

60. "On this very matter I desire now to hear from thee also words like honey." Thus exhorted by her beloved, she began to praise the glory of the moon.

61. "In order to increase the tide of the ocean, how much water does the moon, I wonder, extract from moonstones, and how much from the eyes of Cakravāka maids‡ mourning their separation from their mates !

62. "The darkness, resembling a flood of the Yamunā stream, the night, having subsided, the river's sandy island formed by moonbeams comes into view, lit up by a flashing, pure shining lamp§.

63. "The gleam of the smiles of night lilies, all of them, made the world, I fancy, white as milk; for, during the day, when they are not in bloom¶, the world shines not so, though the moon is still there.

64. "Living on the matted hair of the Death-conquering Śiva, the moon never dies; death being far away for fear of him: nor does it grow, terrified by those Rāhus, the severed human heads in Śiva's wreath, which the moon's own nectar restores to life.

65. "The moon doth thrive, giving its beams to the Cakora bird, its nectar to the gods, and even a lunar digit, a part of its own body, to Śiva. Yet all this is scant charity on the part of one who is brother

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* Lit : on account of the moon.

† Might mean also :...... with a wreath of words, a repository of the nectar (सुधा+आकर) that is in the golden jar of the sentiment of love.

‡ These are believed to part with their mates in the evening.

§ i. e. the moon.

¶ Lit : they being with their mouths closed.

to the Wishing Tree‡.

66. "Though Śiva honours the sixteenth digit of the moon by placing it on his head; (the moon) that carries a piece of musk, the lunar spot, and is purified by its nectar: yet he is not worth even a sixteenth part of the moon; (Śiva) whose neck is black with poison, and who is white with the ashes of cremation grounds.

67. "The moon with a black and white surface was made of Cupid's half burnt bones. For, though carried by Śiva, enemy to Cupid, on his head, it does what gratifies Cupid and strengthens his power*.

68. "Verily the monster Rāhu swallows the moon out of greed for the deer therein. But the moon, even at the risk of its own life, surrenders not the deer sleeping in its lap. So with pleasure doth Rāhu let go the moon.

69. "Proper it is that the gods render the moon empty, drinking it up. In times of yore, its father the ocean§ was emptied too, by the sage Agastya drinking it up.

70. "Yonder moonshine, in its plenitude looking like the River of Heaven, and filling up the borders of the four regions of the sky, washes away‖ the moon's grief caused by the termination of its life amidst the tides of the Ocean of Milk.

71. "Let this moonshine, the moon's daughter, be dance-teacher to the ocean; let it be food to the Cakora bird, and friend to the eyes of men. Yet it is something beyond value to the night lotus bloom; its very name Kaumudī¶ says it is so.

72. The rays emitted by the white portion of the moon are gleaming upon the earth, with a lustre blended with the blue light coming from the lunar spot; for the moon's rays have gaps in them, disguised as the

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‡ Both the moon and the Wishing Tree rose from the ocean during the churning episode.

* The love-inducing moon is fancied as being made of the bones of the god of love. Nārāyaṇa refers to a popular belief that he who takes shelter with another and yet helps the latter's enemy is in his next life made of the bones of that enemy. Here, the ungrateful moon lives on Śiva's head, but helps to reanimate Śiva's enemy, Cupid. Hence the surmise that the moon was made of the bones of Cupid.

§ It will be remembered that the moon was churned out of the ocean.

‖ Lit: removes. The moon is consoled by the fact that the white expanse of its light looks like its lost home, the ocean of milk.

¶ Moonlight which makes the night lotus bloom is called कौमुदी which means literally 'something belonging to the night lotus (कुमुद).'

shadows of the objects located on the earth, which is milky white with the light of the moon.*

73. "Just as one portion of the sky hath been cleared up by the moon, dispelling the gloom, so hath it been blackened by the waters of the briny ocean stirred up by the selfsame moon.

74. "Why should the moon not be subject to waxing and waning, attributes found in its ultimate source, the ocean§? Strange that it exhibits them at intervals, and not daily like the ocean.

75. "Strange that the moon, though (clearly) visible like a mirror, is invisible throughout the Amāvāsyā night; though it has its abode on Śiva, it originated from the sage Atri's eye.¶

76. "Yonder orb of the moon, with its store of plenty meant for the enjoyment of the gods, is pure as a sacrifice. But, just as the latter has an impure aspect, the killing of animals, so has the moon an unclean portion, its stain.

77. "The deer in the moon was the steed† of the Pravaha Wind; he got loose from his** chariot, desiring to drink. With an ever-sipping mouth he is in the desert|| sky, drinking the nectar-drops oozing from the moon.

78. "But there was no deer in the moon while it was a child. When it grew to be a youth, its mistresses the herbs‡, sent the deer as a present. The moon, I fancy, held him on its bosom, as a message from the woods.

79. "The deer lives happily as the lunar spot, feeding on the leaves of the plants that come to attend on the moon; while he drinks the streams of nectar shed by it.

80. "A deer, I fancy, came and took shelter in the moon, thinking it was the crown gem of Śiva, when he saw in terror the suffering 'Starry

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* The shadows looking like gaps in the moonshine are imagined to be a kind of dark light emitted by the lunar spot.

§ See Verse 69.

¶ The apparent meaning is: It is strange that though beautiful like a mirror, the moon does not possess a form beautiful like a mirror; though its abode is on the Three-eyed One, it originated from one who did not have three eyes. दृश्य means both 'visible' and 'beautiful'; आदर्श means a mirror, but in the second line it has to be construed as आदर्शम्—दर्शमावास्यामभिव्याप्य. अत्रिनेत्र means both न+त्रिनेत्र and अत्रि+नेत्र.

† Lit: conveyance.

** Ref. to Pravaha Wind. For प्रवह see Voc.

|| Lit: waterless.

‡ The moon is regarded as the king of herbs and plants.

Deer' far away in the sky, chased by Śiva's arrows.[§]

81. "My lord, if thou dost think there may be a deer on the back of the moon like the one in its lap; do thou ascertain the truth from thy face, for it saw the moon's 'back' in a contest of beauty[¶].

82. "Reason declares that the white-bellied hare, the emblem of the divine moon, has his face turned towards heaven[*]. On account of this, I would all the more believe that the divine cows, too, go about, facing heavenward[‡‡], as told in the Vedas.

83. "Verily the redness of the furs on the back of the hare, though it actually exists, is not visible to us; because those who are afar off see only blueness in a thing that is red and blue[‡].

84. "In the use of words, popular custom can destroy the pride of grammar. For the moon is not called मृगी, though it has a मृग (deer); as it is called शशी, because it has a शश (hare)[||].

85. "The ocean must have produced the moon in the same dimension as it is produced by the new moon night. The smallness of the moon taken up by Śiva on his head, when it rose from the ocean, is evidence here[**].

86. "If yonder moon with leaf-shaped digits is imagined to be a Ketaka flower, the image will correspond with truth, owing to the redolence of the musk in the navel of the deer serving as the emblem of the moon[†].

87. "The moon was globular as taught by the science of astronomy.

[§] When the sacrifice of Daksha was broken up by Śiva, the Sacrifice ran away in the form of a deer and ultimately became the constellation known as मृगशीर्ष or Deer's Head. See Voc. under तारामृग. It is here fancied that another deer saw this and took refuge in the moon, thinking it would be able to protect him from Śiva who honours the moon, having placed it on his head.

[¶] i. e. when the moon turned its back as a sign of defeat.

[*] Lit: turned upward. The idea is that it is the grey back of the hare that is visible from the earth.

[‡‡] Lit: facing upward.

[‡] The verse explains why the furs on the back of the hare in the moon appear to be blue, and not red and blue, as they really are.

[||] i.e. grammatically मृगी would be as correct as शशी; still popular custom accepts only शशी and not मृगी in the sense of 'the moon'.

[**] Śiva bears on his head a single digit of the moon; hence the inference that the moon emerged from the ocean in this form; for it was at this time that Śiva took it up on his head.

[†] i. e. if the deer in the moon gives out any smell, it must be like

Evidently it became flat, being reduced to the condition of an oilcake, when its nectar was extracted by the pressure of Rāhu's jaws.

88. "The moon is not Cupid's friend, for there is no resemblance between the two. Camphor known as 'the moon' is his friend; for the burnt Cupid and camphor when burnt prove stronger than in their former state§.

89. "Or perhaps the friendship of the moon and Cupid is quite fitting. Cupid was merged in Śiva's burning, eye¶; the moon is merged in Vishṇu's eye, the sun, when the sun visits the Amāvāsyā day‡.

90. "When, in times of yore, the moon became the lotus eye of the Primeval Being,* the lunar spot looked beautiful, as if it were the bee-like pupil of his eye.

91. "That very god† rightly employed the moon as his eye, and Garuḍa as his conveyance, having observed the similarity between the two. Both are 'two-winged'; both 'lords of the twiceborn'; and both 'resorted to by Hari.'‖

92. "Methinks, those who inferred the existence of fire in snow, on account of the lilies being consumed by snow, opined also that the stain of the snow-rayed moon was a volume of smoke issuing from this fire.

93. "Pervaded by rivers, as if they were streams of perspiration, the earth, wearied by the world's weight over it, loses its fatigue, plunging into the moon, an ocean of nectar, in the guise of its shadow.‡‡

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the fragrance of the Ketaka flower owing to the resemblance of the lunar digits to the white, elongated petals of the Ketaka flower.

§ i. e. Cupid, though burnt by Śiva, is more powerful than ever; and camphor, too, diffuses a stronger scent when burnt. It will be noted that words signifying the moon are used also in the sense of 'camphor'.

¶ Cupid was burnt by a flame issuing from Śiva's third eye.

‡ The sun is regarded as Vishṇu's right eye: and on the moonless Amāvāsyā night the moon is supposed to be merged in the sun. Cf. 3. 33.

* The moon is regarded as Vishṇu's left eye.

† i. e. Vishṇu.

‖ An artificial similarity is sought to be established between the moon and Garuḍa by means of puns. Applied to the moon, 'two-winged' (उभयपक्षभाजौ) means 'resorting to the two पक्षs or fortnights.' In the case of the moon, द्विज 'twice born' means Brāhmaṇas, of whom the moon is supposed to be the king; in the case of Garuḍa, the word means 'birds', Garuḍa being the king of the birds. Lastly, हरिणाश्रितौ 'resorted to by Hari' i. e. as his conveyance, is true of Garuḍa only. Applied to the moon, it is to be construed as हरिण+आश्रित 'resorted to by a deer' i e. the lunar spot.

‡‡ The lunar spot is sometimes supposed to be the shadow of the earth falling on the moon.

94. "Such is my inference—the Golden Mountain (Meru) hath turned blue with the formation of a blue rust in the course of the ages. Otherwise its yellow surface would have been reflected in that portion of the moon which consists of the shadow of the earth†.

95. "The moon whose radiance makes the day lotus shrink may not enjoy the charm of being worshipped with blossoming day lotus flowers. But, I fancy, it enjoys that charm, being adorned with the eyes of the deer‡ serving as its emblem.

96. "What wise man ever wonders at the fact that yonder hare abides in the moon ? In the bosom of the ocean, the father§ of the moon, there was an elephant as well as a horse*.

97. 'The dark night, a mistress of the moon, would shine most in the company of a husband who was white; while the moonlit night, another mistress of the moon, would shine most in the company of a husband who was dark. So the moon assumes a black and white form, either with a desire to look beautiful before both, or to enjoy the beauty of either.

98. "The moon I know to be a fullgrown mushroom among those mushroom shoots, the stars, which grow on yonder mass of timber, the regions of the sky||, long exposed to rain and heat.

99. "Since the sun sank low all of a sudden, at the end of the day, the eyes of the universe traverse the expanse of darkness, a river of peril, with the help of the moon at night.

100. "Does not the moon exist even in our eye, a glimmering luminous dot, momentary and small ? But proper it was that, in the eye of the great sage Atri, it was greater in size, and liable to destruction at the interval of a month¶.

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† The lunar spot being the shadow of the earth falling on the moon, the golden Meru mountain reflected in the moon along with the earth would have left a yellow patch in the dark portion of the moon, if it had not been covered with a blue rust.

‡ i.e. the lotus-like eyes of the deer take the place of day lotus blossoms.

§ Cf. Verse 69.

* The Airāvata elephant and the Uccaihśravas horse were churned out of the ocean and given to Indra.

|| काष्ठौघ means both 'a heap of wood' (काष्ठ+ओघ) and 'the multitude of the regions of the sky' (काष्ठा+ओघ).

¶ The luminous halo that seems to appear at one corner of an eye when the other corner is pressed with a finger is here fancied as a miniature moon, which is contrasted with the fullsize moon said to have come out of the sage Atri's eye.

101. "Neither the herbs with their (medicinal) power nor the Brāhmaṇas with their mystic formulas could save their lord, the waning moon¶; nor could the ocean with its gems save it, the ocean's child*; nor could nectar with its virtues save it, nectar's own home§.

102. "Or perhaps it is false that moonbeams consist of nectar||; perhaps this nectar prevents not old age and death; otherwise, why is it that the Cakora birds are not free from old age and death, although they drink in the rays of the moon ?"

103. With these mature expressions, Damayantī made the king benumbed with joy; and, for a moment she imbued him with a sense of wonder, like a cascade of snow.

104. "From this mouth arose this speech, sweet as a stream of nectar." Thus saying, he kissed the orb of her moon face, closely resembling day lotus blooms in beauty.

105. When her beloved thus lovingly spoke to her, she who was a jewel of the royal dynasty of Vidarbha emitted a jet of ray, her smile, like a shooting star descending from heaven.

106. She said to the king "It is proper that thy moonlike mouth is wholly indifferent in praising the moon, having employed me to do so. For it is not proper for one to describe oneself."

107. Induced by the fair one, Nala, the noblest on the earth, and dear to her as her life, spoke to the lucky maid words brimming with the spirit of jest, smiling as he spoke, about to describe the moon.

108. "Having listened to the erstwhile song of thy mouth, yonder deer in the moon, eager to hear it again, wishes never to forsake the moon, mistaking it for thy face, I know.

109. "Let thy tongue, with a song, attract the deer in the moon to thy face, which he might approach‡, taking it for the moon. Perhaps thy ears took the form of a noose to tether this deer†.

110. "Oppressed by heat, Sound the Traveller travels not in day as much as he does at night, owing to his being refreshed by the rays of the moon, or on account of the coolness produced by the woodland of gloom.

¶ The moon is the king of the Brāhmaṇas and of the vegetable world (cf. Verse 78).

* See Verse 69.

§ The moon is called सुधाकर 'a reservoir of nectar.'

|| The moon is called सुधांशु 'nectar-rayed.'

‡ Lit: thy face which is fit to be approached.

† Lit: Did thy two ears become a noose, being about to bind ?

111. "Having reached the climax of the enjoyment of sweetness, while listening to thy songs even from afar, the moon doth surely throw away its store of nectar, its beams, as if in disdain.

112. "Slender maid, the moon gives us no cause for wonder that it became the (left) eye of Vishṇu. It is its nature, in keeping with its origin, born as it was of the sage Atri's eye.

113. "Slim-waisted maid, Night the Cleanser hath washed off in a moment yonder blue tint of the sky formed by the darkness, with these moonbeams that are like streams of milk.

114. "O thou with beautiful thighs, the autumn that removed the deep black of the clouds could not in the least wipe off the dark tint of the lunar spot.

115. "Eleven digits of the moon, when it sets, perhaps betake themselves to the heads of the eleven Rudras; while the remaining five, entering Cupid's quiver, become his 'Half moon shafts'*.

116. "Slender maid, if another moon, without spot, were made by fusing together thousands of stars, it would have the beauty of thy face.

117. "Gazelle-eyed one, the hostility, I ween, between the day lotus and the moon§ is caused by their desire for the selfsame object; for both the lotus and the moon long for the charm of thy face.

118. "Having drunk the nectar of the lips of thy moon face, the nectar which even the lord of the gods† could never drink, I have a disdain for the nectar of yonder moon, reduced to dregs by the gods, drinking it up.

119. "Bearing on his head this very moon, the lord of medicinal herbs‡, Śiva swallowed the terrible ocean-born poison, and carries serpents about him, free from fear.

120. "See, no degradation did the moon suffer, though he had amorous relations with his teacher's wife‖. Worldly actions fetter not those who have the Self for their light, and have reached the final stage of physical being.

121. "The moon's nectar decked with the hue of the lunar spot is but the water, variegated with sesamum seeds, and purified by faith, which, offered by sons to their Manes, reached the moon; for it is the abode of the Manes.

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* अर्धचन्द्र 'a kind of arrows with a semi-circular blade.' Cupid's arrows are described as crescent-shaped.

§ The day lotus shrinks at moonrise.

† i. e. Indra.

‡ Cf. Verse 78.

‖ Bṛihaspati's wife Tārā.

122. "Look, on the waters of thy pleasure brook, easily perceptible from here by standing in this lofty edifice, a female goose is kissing the reflection of the moon, taking it for its mate which is long in the water, having dived into it.

123. "Yonder moon, made empty in the day by the gods drinking up its nectar, seems to lie immersed in thy brook in the guise of its reflection, being replenished with nectar at night.

124. "In this pleasure brook, the night lily's flowery hand hath come† into contact with the moon's hand, its light; and the honey of the flowers, as if it were the ceremonial gift-water§, seems to declare the nuptial gaiety of moonlight and lily.

125. "Yonder night lily growing on the water is a hind living in the woods, with eyes, its flowers, blossoming, blue and large. She is looking at her mate, the deer, which she thinks is in the moon of thy face*, high up here.

126. "During the break up of the meditations of night lotus blossoms, performing austerities in the midst of the waters, the moon, I am aware, is the face of the nymphlike Night; (a face) with nectar for its nether lip, and beautiful with ray smiles‡.

127. "The moon is Cupid's pool. The small lunar spot is the ooze of the pool, while the moon's nectar is its water. Cupid carries as his emblem a fish of this pool. It is deathless even in the absence of water, for it drinks the nectar of the moon.

128. "The sky clearly declares itself to be a form of Śiva. The stars are its decorative bones. It upholds the moon and the Gangā stream of heaven. It sheds a lustre brightened with white ashes, the rays of the

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† Lit: having come.

§ Lit: the shower of gift-water in the guise of honey. The "hands" of the night lily and the moon coming in contact with each other are fancied as those of a bridal pair during the ceremony of पाणिग्रहण or marriage. The dripping lotus honey is the ceremonial water confirming the giving away of the bride in marriage. It will be remembered that the moon is called the husband of the night lily.

* Lit: the deer present in thy moon-face. The night lily is fancied as a hind who mistakes Damayantī's face for the moon and looks in it for the deer supposed to be in the moon.

‡ The night lotus blossoms with their petals closed up are fancied as ascetics engaged in austerities with eyes closed. The night, at the advent of which the flowers open, is imagined to be a beautiful nymph coming to disturb these ascetics in their meditation.

moon; and wears a necklace, the serpent Vāsuki disguised as the galaxy.[*]

129. "The eye of the sage, which produced the moon, had but a single 'star'[†]. But the moon's wealth hath surpassed its father's; for it has seven and twenty of them[‡].

130. "Gazelle-eyed maid, since yonder orb of the moon is Cupid's parasol beaming white, the decay of the moon that follows the full moon night, is verily the decay of Cupid's sovereign power.

131. "Sensitive maid, the moon that could not be conquered by Rāvaṇa[§] in times of yore, though he had conquered[||] the worlds, has yonder stain attached to it, being outmatched in beauty by thy face.

132. "All these days the moon hath been seen to wax[¶]. But when, being full, it vies with thy face, immediately wilt thou see its decay.

133. "Just as Paraśurāma, the great Brāhmaṇa, after he had defeated all the Kshatriyas, suffered defeat at the hands of the Kshatriya Rāma; similarly the moon, after vanquishing the whole race of day lotus blooms[††], is now defeated by thy lotus face.

134. "Watchful maid, look, a white outline adorns the border of the moon. Look, the figure of a deer darkens its centre." Thus did Nala show to Damayantī now the border, now the centre of the moon.

135. "Is the moon called 'twiceborn,' because it was born of two, the ocean and the sage Atri's eye[¶¶]? And, being thus born of (the Brāhmaṇa) Atri, has it finally attained the rank of a Brāhmaṇa[**]?

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[*] The sky is one of the eight forms of Śiva. White ashes, decorative pieces of bones, the moon and the celestial Ganges, snaky necklace etc. are all associated with Śiva who is here figured as the sky.

[†] i. e. the pupil of the eye.

[‡] i. e. the twenty-seven main stars regarded as the wives of the moon.

[§] See Introduction for the allusion.

[||] Lit: even after conquering.

[¶] Lit: So many days the moon has been seen to surpass its former condition.

[††] i. e. by making them shrink.

[¶¶] Usually the moon is called 'twice born', because once 'born', it dies, and is 'born' again. Here a different explanation is suggested.

[**] The moon is said to have issued from the sage Atri's eye. It is regarded as the king of the Brāhmaṇas. The second line may mean also: And, being thus born of two (द्वि+ज), why has it finally become (known as) born of Atri (alone)? There is, however, a pun on अत्रिज, and the sentence is designed to mean at first sight: Being thus born of two, has it finally become known as 'not born of three' (अ+त्रि+ज)?

136. "Slender one, because Brahmā made the lunar orb, an abode of snow, with a deer in the middle, (and set it) in the sky, the pleasure ground of the stars, he became the ornament of heaven with Vishṇu's consent, for that pious act.†

137. "O thou with a face resembling in beauty the orb of the moon! because the moon is called mere straw, compared with thy face, yonder deer clings to the moon owing to the eagerness of deer (for grass). In the consciousness of animals the influence of delusion never vanisheth.¶

138. "The Nectar of the moon was harrassed by Rāhu with threats that he would forcibly drink it up. So it left the moon, and resorted to thy nether lip ruddy with betel. It now hides its emblem of whiteness with the lip's crimson hue.

139. "The moon was defeated by thy lotus face; the moon which serves as Vishṇu's left eye, and was born of the region that is Indra's wife‡; the moon whose body hath been fattened by a deer or perhaps a hare§ cast into its bosom. But the defeat of the moon was like that of a single person at the hands of a multitude numbering millions. Rāhu alone is a (fitting) adversary* for the moon||.

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† The verse contains a reference to Buddhist ritual. It means also: Slender one, because in the shrine of goddess Tārā, Brahmā made a circle of camphor, (like) a snowy tract, redolent with musk, he became the ornament of heaven for that pious act in conformity with Buddha's doctrine. The making by Brahmā of the orb of the moon, with a deer in it, in the midst of the stars is compared to the Buddhist ceremony of making a white circle of camphor mixed with musk, which is dark in colour, in the shrine of the goddess Tārā. तारा means (1) the stars (2) and the goddess of that name. विहारभूः means (1) pleasure ground and (2) a Buddhist shrine. चन्द्रमयी मण्डली means (1) the lunar orb and (2) a circle of camphor.

¶ The idea is, people are wont to call the moon बहुतृण "slightly unfinished grass" "grass-like" (i. e. mere straw, worthless) in comparison with Damayantī's face. But the more explicit meaning of बहुतृण is "abounding in grass", misled by which the deer in the moon is still clinging to it in order to reap some day a harvest of grass in the moon! The word मृगतृष्णा lit: the thirst of a deer (in the present case, for grass) means really a mirage which points to the illusion of the animal.

‡ i. e. the east presided over by Indra.

§ The moon is called both 'deer-marked'(मृगाङ्क)and 'hare-marked'(शशाङ्क).

* i. e. the moon is fit to have as its rival the monster Rāhu, but not the beautiful face of Damayantī.

|| The अन्वय is हर्यक्षीभवतः......अमुष्य (इन्दोः) त्वद्वदनाम्बुजात् यत् भङ्गः अजनि तत् एकाकिनः पद्मात् (भङ्ग इव).

140. "Beloved, if it is true that the lotus with an indescribable beauty is thy face, the lotus which the lotus-born Brahmā adored with his lotus eyes*; then what is yonder moon? Is it a crane living among the cane reeds in the wood along the bank of the celestial river, which abides on the head of Śiva, the hunter who killed the Sacrifice disguised as a deer‡?

141. "Methinks, in the bosom of the spotless moon rising in the east, all of whose digits are alike white§, the lunar spot resembling a blue lotus came into being by chance; perhaps because the moon came into contact with the drops of ichor issuing from the cheeks and temples of the Airāvata elephant‖ owned by Indra, the conqueror of Bala.

142. "The sixteenth part of the moon is called a digit, but only fifteen digits round off the moon, growing from the new moon to the full moon night. Was then the remaining digit, which had no lunar day alloted to it, taken out of the moon and made an ornament for Śiva†? And, in its place, do I now see a dark cavity, namely, the lunar spot?

143. "Fair one, the moon desires to prevent thy face from surpassing it in beauty, because thy face has beautiful eyes¶. So it feeds the young Cakora§§ with its rays, with the hope of obtaining from the bird its long-

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हर्यक्ष means also 'a lion', and पद्म in the third line means also 'an elephant'. By puns the verse conveys also the imagery of an elephant defeating a lion in spite of the latter being gorged with a deer or a hare. Nārāyaṇa says अथच हरिता हरिद्वर्णया हरेः सिंहस्य पत्न्या सिंहिकया प्रसूतस्य, तथा मृगं शशं वा यं कंचन पशुं जठरे निक्षिप्य भक्षयित्वा स्थितस्य, अत एव संजातपुष्टशरीरस्य, अत एव हर्यक्षीभवतः सिंहतां प्राप्नुवतीऽस्य त्वन्मुखाद्यः पराजयोऽजनि स एकाकिनः केवलात् पद्माद्गजादेव पराजयः । सिंहस्य गजाद्भङ्गो यथा तद्वदेतन्महच्चित्रमित्यर्थः ।

[*] Brahmā was born of a lotus growing out of Vishṇu's navel. The lotus being his progenitor, he worships it with his own lotus-like eyes serving as the requisite flowers.

[‡] While destroying the sacrifice begun by Daksha, Śiva cut off the head of the Sacrifice when the latter attempted to flee in the shape of a deer.

[§] Lit: the creation of all whose digits is based on the unanimity about its whiteness.

[‖] Indra is the lord of the east. So the moon would come across the Airāvata elephant owned by Indra.

[†] Ref. to the digit of the moon on Śiva's head.

[¶] Lit: desirous of making thy face equal (to it) also in respect of the beauty of eyes.

[§§] Cakora birds are described as drinking the rays of the moon.

drawn eyes; the bird being cajoled into submission by the moon, which seems to* have the purpose of husbanding its resources. The moon tends also a deer in its bosom with care, in order to acquire§ its eyes as well.†

144. "The creator created thy face with the full measure of beauty. He created the moon with what remained of it in the vessel of beauty, and that, too, half soiled; because it was obtained by scouring the vessel. After he had created the moon and thy face, he surely washed his hands with water; and even now, with the particles of this beauty settling in the waters, lotus blooms are made.

145. "Thy face was made with the whole measure of beauty; and the moon with what remained of it in the vessel of beauty‡...........

.........A mere digit of the moon, priding itself on its beauty, became Śiva's crest jewel; while the night and the day lotus became each the abode of beauty‖, because they settled on the waters, the resting place¶ of the moon.

146. "Surrounded by the assembly of stars, the moon has become a wine bowl of sunstone for the convivial drinking bouts of the stars‡‡. Look, beloved, poets who are fond of the figure 'Poetical Fancy' can now easily describe the moon as carrying a saucer of sapphire, namely, the hare in the moon, designed to draw its nectar with§§.

147. "Fair lady, thy face was made, I fancy, by extracting from the lunar orb all its excellence; that is why yonder moon is called 'a storehouse of defects'**. A pair of charming eyes, I see, was then set in

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* Lit: as if to increase its capital (मूलमुपर्जीवितुमिव).

§ Lit: to touch that very thing.

† The moon tries to acquire a pair of beautiful eyes in order to surpass Damayantī's face, and for that purpose tends a foolish bird and an equally foolish animal in order that it may snatch away their beautiful eyes on a suitable occasion.

‡ Same as above.

‖ श्री means both 'beauty' and 'Lakshmī'.

¶ The word पद is purposely used as it means both 'foot' and 'resting place', giving literally the sense: 'the night lotus and the day lotus became the abode of beauty, because they touched the moon's feet.' A hierarchy of beauty is established with Damayantī's face at the top, the moon and the lotus following in a descending order.

‡‡ Lit: on account of the joviality due to drinking together.

§§ The moon is a wine bowl and its black spot is a blue saucer from which the jovial stars drink the moon's nectar.

** दोषाकर 'moon' means literally 'the maker of the night' (दोषा+कर), but it is here interpreted as दोष+आकर 'a repository of defects'.

thy face, by removing them from the deer in the moon. Indeed, if the deer had eyes‖, would he abide in the moon while thy face was here ?‡

148. "Slender lady, dost thou not think the numberless white stars in the sky look like the footprints of the horses of the sun's chariot, filled up by the nectar oozing nightly from the moon ?

149. "Set about the worship of Cupid. Let me be thy aid. Starry flowers are at hand. Offer the moon as a present; it looks like a rice-cake stuffed with sesamum.

150. "May the divine moon delight our hearts! In the gay festival of ceremonial bathing forming part of the marriage of Cupid with Rati, the moon, looking like a jar with a thousand apertures, showers* nectar, its beams, which fall through the holes bored in it by Rāhu's jaws, each time he comes to gorge the moon."

151. Epilogue.

Śrī Hīra etc. In the epic 'The story of Nala,' composed by him who is also the author of a Campū on the life of Navasāhasānka, the twentysecond canto, brilliant by nature, is at an end.

‖ Lit : Being non-blind, would it abide in the moon (or take delight in the moon) ?

‡ As the eyes of the deer in the moon were taken away to serve as Damayantī's eyes, the animal became blind, and being thus unable to appreciate her beauty, chose to abide in the moon, though all its beauty had been taken away from it to create Damayantī's face.

* Lit : one that has a shower of ray-nectar falling through holes originating from the instrument of Rāhu's jaws etc.

Notes.

(C. P = Cāṇḍūpaṇḍita ; Vidyā = Vidyādhara ; Jina = Jinarāja ; N = Nārāyaṇa. All unnamed readings refer to Nārāyaṇa).

CANTO I

4. The apparent contradiction lies in the fact that by means of four special attributes superimposed on each of the 14 branches of bearing, the king produced merely चतुर्दशत्व 'the attribute of fourteen' (चतुर्दशत्वमिति चतुर्दशानां भावः Vidyā). But the word means really 'the quality of having four stages' (चतस्रो दशा यासां ताश्चतुर्दशास्तासां भावस्तत्त्वम्). Narahari says उपाधिभिर्विशेषणैः । समुदायपरिसमाप्तिपक्षे चतुर्दशानां विद्यानां षट्पञ्चाशता भवितव्यम् । प्रत्येकपरिसमाप्तिपक्षे तु एकैकस्या विद्यायाश्चतुष्ट्वमेव, न चतुर्दशत्वं संभवति इत्युभयथापि चतुर्दशत्वं न संपद्यते । तस्मात् कुतः कृतवानित्याक्षेपः । यद्वा चतुर्दशसु विद्यासु चतुर्दशत्वं पूर्वमेव सिद्धम् । असावपि चतुर्दशत्वमेव कुतः कृतवान् । पिष्टपेषणमेव तद्व्यर्थमित्यर्थः । यद्वा चतुर्दशसु विद्यासु चतुर्दशत्वं कुतो न कृतवान् कया व्युत्पत्त्या न कृतवान्, अपितु सर्वयापि कृतवानिति वेद्मि । चतस्रो दशा यासां ताश्चतुर्दशास्तासां भावस्तत्त्वम् । चतस्रश्च दश च चतुर्दश तासां भावस्तत्त्वमिति च ।

उपाधिभिर्विशेषैः Vidyā. प्रकारैः N. विशेषणैः Malli.

9. Narahari explains the verse thus—स्फुरन् धनुर्निस्वनो यस्यां सा स्फुरद्धनुर्निस्वना, घना निविडा ये आशुगा बाणाः तेषां प्रगल्भा दुःसहा या वृष्टिः सा घनाशुगप्रगल्भवृष्टिः, तेन नलेन घनाशुगप्रगल्भवृष्टिः तद्घनाशुगप्रगल्भवृष्टिः, कर्तृकरणे कृता बहुलमिति समासः । यद्वा स चासौ घनश्च नल एव मेघ इत्यर्थः, स्फुरद्धनुर्निस्वना चासौ तद्घनाशुगप्रगल्भवृष्टिश्च तया व्ययितस्य निर्वापितस्य आत्मनः प्रतापाग्नेरङ्गारमिव परःशताः शत्रवः अयशो रणे विस्तारयामासुः । तथा स्फुरत् धनुरिन्द्रधनुः निस्वनो गर्जितं च येषां ते स्फुर-

द्धनुर्निस्वनाः ते च ते घनाश्च तद्घनाः स्फुरद्धनुर्निस्वनाश्च ते तद्घनाश्च तेषामाशुगैर्वायुभिः प्रगल्भा या वृष्टिः तया निर्वापितस्य । यद्वा स्फुरन्तं धनुषं निस्वनं च तन्वन्तीति स्फुरद्धनुर्निस्वनततः, तनोतेः क्विप्रत्यये अनुनासिकलोपे तुगागमे च रूपम्, तादृशा ये घनास्तेषामाशुगा शीघ्रगामिनी प्रौढा या वृष्टिस्तया निर्वापितस्य निजस्य नित्यस्य तेजःप्रधानस्याग्नेरङ्गारान् परे लोका यथा वितन्वन्तीति ध्वनिः । इङ्गालमिति वा पाठः ।

Trans. connects स्फुरत् with both धनुष् and निस्वन 'flashing bow and resounding roar.' धनुष् is masc. acc. to Medinī, and both masc. and neut. acc. to Hemacandra (Abhidhānacintāmaṇi).

10. Vidyā explains the the verse thus—स भुवः पृथिव्या वलयं मण्डलं प्रदक्षिणेन भ्रमित्वा रराज शुशुभे । किंविशिष्टं भूमण्डलम्—ज्व त् शोभमानम्। कैः ज्वलदित्याह—अनल्पानि बहूनि दग्धानि यान्यरिपुराणि शत्रुनगराणि तेषाम् अनलो वह्निस्तद्वदुज्ज्वलैः प्रदीप्तैः निजप्रतापैरात्मीयतेजोभिः । कया शुशुभे—नीराजनया आरात्रिकविधिना । कीदृश्या-जयाय विजयार्थं सृष्टया रचितया ।

12. C. P, Vidyā, Īśānadeva, and Narahari read दिशां गणस्यावरणम् for दिगङ्गनाङ्गावरणम् found in Malli and N. Narhari gives the latter reading as a variant.

13. Vidyā remarks—राज्ञा हि चरैः सर्वं द्रष्टव्यम् । तथा च माघः—चारेक्षणो दूतमुखः पुरुषः कोऽपि पार्थिवः (2. 82) ।

Narahari says गन्धेन गावः पश्यन्ति ब्राह्मणाः वेदचक्षुषा । चारैः पश्यन्ति राजानश्चक्षुर्भ्यामितरेजनाः ॥ इति । अत्र विरोधाभासोऽलंकारः । यदुक्तं वाग्भटेन—आपाते हि विरुद्धत्वं यत्र वाक्ये न तत्त्वतः । शब्दार्थोत्तत आभासि स विरोधस्ततः स्मृतः ॥ इति । पूर्वोत्तरवाक्ययोर्हेतुमद्भावात् हेत्वलंकारश्च । प्रतीपभूपैरिवेत्युपमा इत्यलंकारसंसृष्टिः । प्रतीपभूपैश्च भेत्तृता त्यक्ता विरुद्धधर्मैश्चेति समुच्चयालंकार उपमालंकारध्वन्यः ।

16. Narahari says द्विफालेति त्रिविष्टपं त्रिभागशेषास्वितिवत् समासः । यद्वा द्वयोः फालयोर्भागयोर्बद्धाः (केशाः) इत्यर्थः ।

20. Narahari remarks on शारद–शारदः शरत्संबन्धी पूर्णिमाचन्द्रस्तन्मुखदास्येऽपि अधिकारितां न गतः । यतः शारदः अप्रतिभः । 'प्रत्यग्राप्रतिभौ शारदौ.'

C. P, Vidyā, Īśānadeva, Narahari and Jina read पार्वण for पार्विक found in Malli and N.

24. C. P, Vidyā, Jina and Narhari read तर्जितम् for निर्जितम् found in Malli and N. Jina remarks on महीयसी—महीयसामिति काचित्के पाठे कवीनामिति व्याख्येयम्.

35. C. P, Vidyā, Malli and Jina read कथानुषङ्गेषु for कथाप्रसङ्गेषु.

40. The verse is variously interpreted. Narahari's explanation is important—निमीलितात् नेत्रद्वन्द्वात् संगोप्य, तथा बहिर्भवानि बाह्यानि इन्द्रियाणि इन्द्रस्यात्मनो लिङ्गानि, इन्द्रियमिन्द्रलिङ्गमित्यादिना निपातितः, तेषां मौनं विषये-

ष्वप्रवृत्तिः तेन मुद्रितात् मनसोऽपि संगोप्य। मनसो मुद्रणं निरिन्द्रियप्रदेशे वर्तनम्। कदापि जाग्रत्स्वप्नयोरदृष्टः महद्रहस्यं स महीपतिर्नलः अस्या भैम्या निद्रया दर्शितः, निद्रावशात् भैमी नलसाक्षात्कारं प्रापेत्यर्थः। अथ च महद्रहस्यमत्यन्तमज्ञेयः विश्वरूपतैजसातिरिक्तः प्राज्ञरूपः परमात्मा जाग्रत्स्वप्नावस्थयोरदृष्टो निद्रया सुषुप्त्यवस्थायामिन्द्रियाणि मनश्च वञ्चयित्वा प्रदर्श्यत इति ध्वनिः। अत्र नलस्य स्वात्मभावेन प्रतिभासनात् न सुषुप्त्यवस्थात्वहानिः। पृथक्त्वेन प्रतिभासे तु स्वप्नत्वमेव स्यान्न सुषुप्तित्वमिति।

Narahari's explanation is based on the Māṇḍūkya Upanishad 1. 5–यत्र सुप्तो न कञ्चन कामं कामयते, न कञ्चन स्वप्नं पश्यति तत् सुषुप्तम्। सुषुप्तस्थान एकीभूतः प्रज्ञानघन एवानन्दमयो ह्यानन्दभुक् चेतोमुखः प्राज्ञस्तृतीयः पादः।

C. P finds no reference to सुषुप्ति in the verse. He interprets it as referring to dreams. In this case बाह्येन्द्रियमौन or the inertia of the sense organs (during dreams), and even of the mind (हृदोऽपि संगोप्य) as stated in Śrīharsha's verse, may be explained with reference to Śankara's remark in his Bhāshya on the Bṛihadāraṇyaka 4. 3. 265–इन्द्रियोपरमात्। उपरतेषु हीन्द्रियेषु स्वप्नान् पश्यति......तस्मादत्रायं पुरुषः स्वयंज्योतिर्भवत्येव, that is, the self-luminous Soul sees the dreams in spite of the temporary eclipse of the senses. See also C. P's explanation in the Extracts.

45. C. P and Vidyā read वीरस्य for धीरस्य.

46. Narahari remarks on कञ्चुकम्—'कञ्चुको वारवाणोऽस्त्री' इत्यत्रास्त्रीति कञ्चुकपदेन वारवाणपदेन च संबध्नाति। यतः 'कुणपदीपककञ्चुकवञ्चुकक्रमुकवाणककेलककीलकम्' इति बालभूषणकारः पपाठ। यद्वा अत्र कञ्चुक इति पाठः।

50. C. P and Vidyā read तनुजाम् for तनयाम्.

52. The verse is variously explained. Trans. follows Nārāyaṇa's construction—अयं नलोऽलीकवीक्षितां प्रियां प्रति यत् किंचित् बभाषे तदयेन दैवेन निह्नोतुं शशाक। वैणिकैः पञ्चमरागस्य मूर्च्छनासु आलपितासु सतीषु समाज एव सभायामेव यत् मुमूर्च्छ तदपि अयेन निह्नोतुं शशाक। See below for other interpretations.

54. C. P, Vidyā, Malli and Jina read अलं नलं रोद्धुमिदम् for...... रोद्धुममी-विवेकप्रमुखा गुणा नलमिदं चापलं रोद्धुम् अलं समर्था न अभवन्.

55. C. P, Vidyā, Malli and Jina read नैषधः for निर्जनम्.

56. C. P, Vidyā, Īśānadeva and Jina read पुरोपकण्ठं स वनम् for पुरोपकण्ठोपवनम् found in Malli and N. In verse 57 C. P. and Vidyā read क्षोभित for क्षोदित found in the later commentators.

59. C. P, Vidyā, Malli and Jina read कुट्टनोद्धतैः for कुट्टनोत्थितैः.

61. The phrase अध्वनि चक्रवर्तिनः is applied by C. P to both Nala and the chariot of the Sun-महारथस्य नलस्य चक्रवर्तिनः अध्वनि परेषामन्येषामनपेक्षया उद्वहनात् । श्रीसूर्याश्वाः किल महारथस्य अध्वनिनि ध्वनिरहिते चक्रे वर्तते इत्येवंशीलस्य परापेक्षया उद्वहनं कुर्वन्ति, न त्वेकाकिनः ।

66 C. P, Vidyā, Malli and Jina read स वाहवाहोचितवेषपेशलः for स्ववाह.........Narahari has the former reading.

68. C P, Vidyā and Jina read प्रसर for प्रहर found in Malli and N.

73. Vidyā reads ताः सुशिक्षते for तासु शिक्षते found in C. P and others. See Extracts below.

77. C. P and Vidyā read उद्धत for उद्गत.

Narahari says वयसस्तारुण्यस्य अतिपाते अतिक्रमे उद्गतो यो वातो वातव्याधिस्तेन कम्पिते कर एव पल्लवे, अथ च वयसां पक्षिणामुत्पतनेन उद्गतो यो वातस्तेन कम्पिते पल्लव एव करे फलानि पुष्पाणि च समादाय स्थितैः शाखिभिर्महर्षिवृद्धसमूहात् वने तस्य नलस्यातिथ्यं शिक्षितम् । शाखिन इति वेदशाखाध्येतृत्वमिति व्यज्यते.

78. The ban on the Ketaka flower is explained in Śiva Purāṇa (ज्ञानसंहिता chap. 30). It is said that once Sītā performed पितृश्राद्ध on behalf of Rāma during the latter's absence on the bank of the Falgu river. The Manes including Daśaratha manifested themselves to her, and asked the Ketaka flower among others to bear witness to their visit. When Rāma and Lakshmaṇa came back, they refused to believe the story of the visit of the पितृs; and when Sītā appealed to the witnesses they denied having seen the Manes coming to the Śrāddha. At this Sītā cursed the witnesses and condemned the Ketaka flower to eternal exclusion from the worship of Śiva.

80. C. P and Narhari read दारुणायसे. Vidyā reads दारुणायते like N. Malli reads दारणायते-दारयतीति दारणः विदारकः छेत्ता । स इवाचरतीति दारणायते.

94. Vidyā and Malli read लसत् for ललत्. C. P, Vidyā and Jina read समुच्चरत् for समुच्छलत्. There is a pun on पल्लव and कणृक-(मालूरफलं) वाराङ्गनाकुचसदृशम् । तेऽपि विलसतां पल्लवानां विटानां कणृकैर्नखैः क्षता भवन्ति C. P.

97. C. P, Vidyā, Malli and Jina read पुरः for पुरा.

105. Narahari explains the verse thus—स नलः स्मर इव लोकैर्व्यतार्कि । किं कुर्वन्निव-द्रुमालवालाम्बुनि निविशते इति शङ्कया निजध्वजरूपं मीनं भाग्यचिह्नं च करेण दधानः । सर्वैः ऋतुभिः संपूर्णे वने मित्रं वसन्तमनुसरन्निव मृगयमाण इव ।

भृङ्गारासनवाजिकुञ्जररथश्रीवृत्तयूपेषुभि-
र्मालाकुण्डलतोमराङ्कुशयवैः शैलैर्ध्वजैस्तोरणैः ।
मत्स्यस्वस्तिकवेदिकाव्यजनकैर्यस्याङ्कितं वर्तते
पादे पाणितलेऽथवा स भवति त्रैलोक्यभूमीश्वरः ॥ इति वराहः ।*

118. C. P. Vidyā and Jina read चञ्चोः for चञ्च्वोः found in Malli and N.

120. Vidyā reads वृत्तेन for चित्तेन--वृत्तेन आचरणेन । यत्र भाविनि सुखादौ विधेर्वाञ्छा भवति तत्र तत्र तदनुरूपो जनस्याचारो भवतीत्यर्थः. C. P, Narhari, N and Malli read चित्तेन.

121. C. P and Jina read रतक्लमालसः for रति .... Vidyā reads रतक्रमालसः रतक्रमैः निधुवनपरिपाटीभिरलसो निश्चलः.

124. Vidyā alone reads मौलिना for मौनिना—मौलिना मुकुटेनोपलक्षितः. He remarks वामनोऽपि मौलिना पादेन च व्याप्तब्रह्माण्डोभयपार्श्वः.

129. Vidyā alone reads करपङ्कज for करपञ्जर.

135. Vidyā reads करुणाम् and explains the last two lines thus--तयोश्चैषोऽहमेव गतिः । एव इत्यत्रैव वाक्यच्छेदः । न हि मां विहाय तयोरन्यः कोऽपि गतिरस्ति । जनो लोको नल इति यावत् तं मामर्दयन् पीडयन् भो विधे दैव त्वां भवन्तं करुणां कृपां च न रुणद्धि, अपि त्वावृणोतीत्यर्थः । मां जनेन पीड्यमानं दृष्ट्वा तवापि करुणोचितैवेत्यर्थः । रुधेर्द्विकर्मकत्वात् त्वां करुणां चेति कर्मद्वयम् । अथवा तयोरेव जनो मल्लक्षणो गतिस्तं मामर्दयन् भो, तथा भो विधे इति संबोधनद्वयम् । तदा करुणेति प्रथमान्तपाठः । कर्तृगुप्तकोऽयं श्लोकः ।

N. also takes अर्दयन् in the vocative–तं मामर्दयन् पीडयन् हे विधे करुणा त्वां न रुणद्धि । अर्दयन्निति 'संबोधने च' इति शता ।

138. C. P remarks on वियोक्ष्यसे—वियोक्ष्यसे वियोगमवाप्स्यसि । 'प्रोपाभ्यां युजेः--'इत्यत्र 'स्वराद्यन्तोपसृष्टात्' इति वक्तव्यबलात्, अथवा कर्मकर्तरि आत्मनेपदम्.

140. C. P, Vidyā, Narahari and Jina (Text) read ही हतः for हा हतः—ही इति खेदे.

142. Vidyā explains the verse thus—

भो सुताः पुत्राः चिराय बहुकालं चुंकृतैः चुंकारैः आहूय आकार्य यूयं कथासु शिष्यध्वं कथाशेषा भविष्यथ । तत्र कमुदकं प्रति मुखानि वदनानि च कम्प्राणि चलानि विधाय कृत्वा यूयं कथाशेषा भविष्यथ इत्यनेन प्रकारेण निमील्य नि-

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* The verse is found in the Bṛihat Saṃhitā (Cal. ed.) 70. 10, which, apart from minor variations, reads the last line thus—पादे पाणितलेऽपि वा युवतयो गच्छन्ति राज्ञीपदम्, and in fact includes the verse in the chapter dealing with the characteristics of women.

मीलनं कृत्वा स हंसो बुबुधे जागरितः । कथासु शिष्यध्वमिति 'शिष असर्वोपयोग' इति विकल्पेन तत्र कर्मकर्तरि पञ्चमी. Jina, like Nārāyaṇa, gives an alternative explanation—कमाहूय कं च लक्षीकृत्य मुखानि कम्प्राणि विधाय कथासु शिष्यध्वं चतुरा भविष्यथ । कः शिक्षयेदित्यर्थः । शिष्यध्वमिति व्याप्ये कर्तरि प्रेषानुज्ञावसरे कृत्यपञ्चम्यावित्यनेन सर्वकालापवादभूता पञ्चमी ।

Extracts from C. P—

4. अहम् इति न वेद्मि यत् अयं नलःचतुर्दशसु विद्यासु विषये चतुर्दशत्वम् औपाधिकं कुतः कृतवान् स्वयम् । किं कुर्वन्-अधीतिरध्ययनं बोधो वेदार्थावधारणज्ञानम् आचरणमग्निहोत्रादिकरणम् प्रचारणम् अध्यापनादिप्रवर्तनबाहुल्यम् । एभिरुपाधिभिर्विद्यानां चतस्रो दशा अवस्थाः प्रणयन् कुर्वन् । चतस्रो दशा यासां ताश्चतुर्दशाः तासां भावस्तत्त्वम् । अयमर्थो यत्र स्वाभाविकं जातिमत्त्वं न भवति तत्रौपाधिकत्वं* कर्तव्यम् । यथा दण्डित्वकुंडलित्वादीनाम् आकाशत्वादीनाम् । तत्र दण्डोपाधियोगात् कुण्डलोपाधियोगात् घटाकाशपटाकाशमठाकाशाद्युपाधिसंबन्धात् भावे त्वप्रत्ययः । चतुर्दशलक्षणायां संख्यायां चतुर्दशत्वं नाम जातिः स्वाभाविक्यस्ति । ततः कथं चतसृभिरुपाधिभिश्चतुर्दशत्वं कृतवान् । तन्न जाने इत्यर्थः ।

5. अमुष्य नलस्य विद्या अष्टादशताम् अगाहत । चत्वारो वेदाः षट् वेदांगानि पुराणं न्यायो मीमांसा धर्मशास्त्रम् । तथा नाट्यवेदो धनुर्वेदो नीतिशास्त्राणि आयुर्वेदश्चेत्यष्टादश विद्याः । किंभूता—रसनाग्रनर्तकी रसनाया अग्रे स्फुरद्रूपा । कया—नवद्वयसंख्यानाम् अष्टादशानां द्वीपानां पृथक् पृथक् या जयश्रियः तासां जिगीषया । अष्टादशविद्याभिरष्टादश द्वीपानि जितानि । जंबूद्वीपं च नवखण्डं भारतखण्डं च नवखण्डम् । का इव-त्रयी इव । यथा वेदत्रयी षण्णाम् अङ्गानां गुणेन विस्तारं नीता गुणिता सती अष्टादशतां गाहते । तथा अमुष्य विद्या रसवती अंगानां पाकविशेषाणां गुणेनाष्टादशतां प्राप्नोति । सापि जिह्वाग्रे नृत्यति स्वादुत्वात् । तथा अस्य अक्षहृदयविद्या अंगानां द्विकादीनां गुणेनाष्टादशधा । तथाहि चतुरंगद्यूते द्विकत्रिकचतुष्कपंचका एतैर्मिलितैश्चतुर्दश भवन्ति । तथा-चोड्डीयकचतुष्टयेनाष्टादशसंख्या ।

9. परे शत्रवः अयशो वितेनुः । किंभूताः-शतेभ्यः परे पराःशताः । उत्प्रेक्ष्यते-निजस्य तेजःशिखिनः शांतस्य अंगालमिव† अंगारमिव । किंभूतस्य प्रतापस्य—स्फुरद्धनुषो निस्वनो यस्य स तथा एवंविधश्चासौ स च नलश्च स एव घनो मेघः तस्याशुगानाम् (बाणानाम्), अथवा घनानामाशुगानां प्रगल्भया वृष्ट्या व्ययितस्य शमितस्य§ । अग्नेस्तोयेन शांतस्य अंगारः कृष्णवर्णो भवति । अकीर्तिश्च

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* C औपाधिकं तत्त्वम् ।

† C इङ्गालमिव ।

§ Vidyā says संगरे संग्रामे परे शत्रवो निजस्य आत्मीयस्य तेजःशिखिनः तेजोवह्नेरङ्गारमिव उल्मुकमिव अयशः वितेनुः विस्तारितवन्तः । किंविशिष्टस्य—स्फुरद्धनुर्निस्वनस्य

कृष्णा। मेघेऽपि धनुर्भवति निस्वनश्च। स्वनाभावो वा निस्वन इत्यर्थः। तदा स्फुरद्धनुरिति पदम्। आशुगेन वायुना सह वृष्टिश्च।

10. स राजा नलः निजप्रतापैः सृष्टया नीराजनया आरात्रिकविधानेन रराज*। किं कृत्वा—भुवो वलयं प्रदक्षिणीकृत्य। किमर्थम्—जयाय। किंभूतः—अनल्पानि दग्धानि यान्यरीणां पुराणि तेषाम् अनलैः कणैस्तद्वदुज्ज्वलैर्वा बहुलीभूतैः। किंभूतम्-ज्वलत् तैरेव। किंभूतः-राज्ञो हन्तीति राजघः। अथवा निर्गतान् राज्ञः करोतीति। तथा अन्येषां राज्ञामभावकरणेन रराज यतो राजघः।

40. निद्रया अस्या दमयन्त्या स महीपतिर्महत् रहस्यमदर्शि। किं कृत्वा-अक्षियुगात् संगोप्य। किंभूतात्-निमीलितात् निद्रावशात्। यद्यपि चक्षुषैव रूपज्ञानं तथापि चक्षुषोऽपलप्य। तर्हि मनसा ज्ञातो भविष्यतीत्याशंक्याह-हृदोऽपि मानसादपि संगोप्य। कथंभूतात्-बाह्येन्द्रियाणां चक्षुःश्रोत्रादिकानां मौनेन निमीलनेन† मुद्रितात् पिहितात्। किंभूतः—कदापि अवीक्षितः। रहस्यं किल पूर्वमपरिचितं भवति, सर्वेभ्यश्च गोप्यते। इन्द्रियाणि मनसो द्वाराणि, तानि यदा पिहितानि भवन्ति तदा अन्तःकरणं किमपि न विजानाति। तर्हि कथं दृष्टः तत्रोच्यते। यथा जाग्रदवस्थायाम् अदृष्टवशात् आत्मा सुखं दुःखं भोगं वा भुङ्क्ते तथा स्वप्नावस्थायामपि पूर्वकर्मवशात् नाडीभिर्निर्गत्य तत्र तत्र देशे नवं नवं देहं निर्माय पूर्वं शरीरं तत्रैव देशे प्राणवायुना रक्षन् स्वाप्नान् भोगान् भुक्त्वा पुनरपि पूर्वशरीरे प्रविशति। तथा स्वप्ने विषये शातपथी श्रुतिः-"प्राणेन रक्षन्नवरं कुलायं बहिः कुलायादवरश्चरित्वा। स ईयतेऽमृतो यत्र कामं हिरण्मयः पूरुष एष हंसः" इति। §।

52 यत् अयं नलः अलीकेन भ्रान्त्या वीक्षितां प्रियाम् अये इति संबोध्य बभाषे तत् सभामध्ये निह्नोतुं न शशाक। पूर्ववाक्य एव अयेपदं वा संबोधनम्‡। तथा समाजे सभायामेव यत् पञ्चमरागस्य मूर्छनासु स्वरसारणासु वैणिकैर्वीणावादनशिल्पिभिः आलापितासु प्रारब्धासु मुमूर्छ मोहं प्राप तच्च अपलपितुं न शशाक। तत्र प्रत्यक्षे उत्तरं किमपि न शक्यते कर्तुम्। एतेन प्रतापमूर्छे स्मरदशे उक्ते¶।

उल्लसच्चापनिर्घोषस्य तस्य नलस्य या घनाशुगानां निविडशराणां प्रगल्भा महती वृष्टिः तया व्ययितस्य निर्वाणस्य।

* C adds—अथवा निजप्रतापैः ज्वलत् भूमण्डलं प्रदक्षिणीकृत्य यात्रायां कृतायां नीराजनया रराज।

† Vidyā says मौनेन वृत्यभावेन।

§ Bṛihadāraṇyaka Upanishad 4. 3. 263.

‡ C adds—अथवा अयेन दैवेन निह्नोतुं शशाक। यत् समाज एव सभैव मुमूर्छ तदस्य दैवानुकूल्यम् इति वा। तथा समाजे सभायामेव etc.

¶ Narahari says-अयं नलो मिथ्यादृष्टां प्रियां यद्बभाषे तन्निह्नोतुं न शशाक। अये विषादे।

66. स नलो महार्घ्यं हयम् अलंकृत्य चलन् नगरालयैः लोकैर्व्यलोकि। किंभूतः-वाहेन अश्वेन यो वाहो गमनं तस्य उचितो यो वेशो वेषः तेन पेशलः*। किंभूतैः-प्रमोदेन निष्पन्दतराणि अक्ष्णां पक्ष्माणि येषां तैस्तथा। विशति चेत इति वेशः, तालव्यं शकारमाहुः। "निष्पन्द इति षत्वं चिन्त्यम्। नहि अस्य षत्वलक्षणमस्ति। कस्कादिपाठोऽपि अस्य न निश्चितः§।" सुषमादिष्विति संज्ञायां मूर्धन्यविधानात्।

71. तस्य नृपस्य सादिनोऽश्ववारा ये चमूचरास्ते तं विहारदेशमवाप्य भूरीनपि प्रचुरानपि तुरङ्गमान् मण्डलीमकारयन् संभूयमण्डलरूपान् बाह्यालीं वा कारितवन्तः। यथा सैन्धवाः सिन्धुदेशोद्भवा लोकाः जिनस्य उक्तिषु श्राद्धतया श्रद्धालुत्वेन विहारदेशं जिनालयमवाप्य सर्वानपि मण्डलीं कारयन्ति। मण्डलबन्धेन गायन्तो भ्रमन्ति। बुद्धालयाबलिं वा। सादिनोऽपि सैन्धवाः।‡

73. अद्यापि मरुत् वायुस्तासु भ्रमीषु न शिक्षते न शक्तुमिच्छति शिक्षितः प्रवीणो न भवति। शकेः सनन्तात् जिज्ञासायाम् इत्यात्मनेपदम्। तथाच 'क्रीडोऽनुसंपरिभ्यश्च' इति सूत्रे काशिकायां 'शिक्षेर्जिज्ञासायाम्' इति वक्तव्यमुक्तम्। तत्रोदाहरणद्वयम्। विद्यासु शिक्षते। धनुषि शिक्षते। केचित्तु ताः सुशिक्षते इति पाठं व्याचक्षते। ताः भ्रमीर्न सुष्ठु शिक्षते न साधु शोभनमभ्यस्यति। शिक्षतेस्तदापि आत्मनेपदं प्राप्नोत्येव। तथापि कवेराकूतं चिन्त्यम्।

75. वनान्तो वनैकदेशः। समस्तवस्तुविषयं मालारूपकमुच्यते। यद्वा—वनान्तदेवतावेण्यः पान्थस्त्रीकालशृङ्खलाः। मारप्रवीरासिलता भृङ्गमालाश्चकासिरे॥ इति प्रकारान्तरेण समस्तवस्तुविषयोदाहरणे एकस्मिन् रूप्ये‖ बहूनां समुच्चयेन आक्षिप्तत्वेन भट्टेन्दुराजेन स्वालंकारे व्याख्यातम्।

83, असौ वियोगिनीं दाडिमीमैक्षत। विः पक्षी तेन युक्ताम्। अथ च विरहि-

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वीणावादनं शिल्पमेषां वैणिकाः तैः सभायामेव आलपितासु पुनः पुनरुच्चारितासु पञ्चमस्य मूर्छनासु यन्मुमूर्छ तदयेन दैवेन कथंचित् निह्नोतुं शशाक। रागमूर्छनाजनितसुखानुभवपारवश्यव्याजेन निह्नुतवानित्यर्थः।

* Vidyā says वाहवाहोचितेन अश्ववारयोग्येन वेशेनाकल्पेन पेशलो मनोज्ञः।

§ Vāmana's Kāvyālankāra 5, 2, 89. Calcutta ed. reads निष्यन्द, but gives निष्पन्द as a variant.

‡ Vidyā remarks ये किल सैन्धवा बौद्धाः ते जिनोक्तिषु श्रद्धासमन्विताः सन्तो विहारदेशं प्राप्य मण्डलीं श्रीखण्डादिना अन्नादिना वा देवाग्रे स्वयं कुर्वन्ति श्रावकान् कारयन्ति च। तदा भूरितुरङ्गमानिति बहुव्रीहिसमासेन बहुघोटकान् नायकानपि कारयन्ति। N says सैन्धवा इव सिन्धुदेशोद्भवा जिना इव। विहारदेशं सुगतालयं प्राप्य यथा जिना मण्डलाकारेणावतिष्ठन्ते तथेत्यर्थः। तेषामयं संप्रदायः। तण्डुलादिसप्तधान्यमयीं मण्डलीं कारयन्तीति तत्संप्रदायविदः।

‖ C रूपे।

णीम् । स्पष्टमुत्प्रेक्षते । प्रियस्य स्मृतेः स्मरणात् उदीताः कण्टका यस्यां तां तथा । विरहिणी हि रोमाञ्चिता भवति । भर्तृस्मरणात् । किंभूताम्—फलान्येव स्तनाः तेषां स्थाने विदीर्णं स्फुटितं रागयुक्तं यत् हृत् तत्र विशन्ति शुकानामास्यानि मुखानि एव स्मरस्य किंशुकाशुगाः किंशुकपुष्पबाणा यस्याः सा तां तथा । दाडिमं हि रक्तं स्फुटितं च शुकैर्भक्ष्यते । वियोगिन्याश्च हृदयं कामबाणैर्विस्फोट्यते । स्तनस्थानं रागि च भवति ।*

88. नलः स्थलपद्मिनीं ददर्श । दूनः सन् । किंभूताम्-अनास्थया अनित्यत्वेन सूनानि पुष्पाण्येव करास्तान् प्रसारयतीत्येवंशीलाम् । वियोगिनामनास्थया अनवस्थितत्वेन अवलम्बनाय सूनकरप्रसारिणीमित्यन्यः । क्व सति-वने कानेन पिकात् कोकिलात् सकाशात् वियोगिनां दशां दुरवस्थां शृण्वति सति । कैः—भृङ्गाणां हुंकृतैः । किंभूते वने-उदञ्चन् करुणो जम्भीरो यत्र । यथा कस्माच्चित् दूनः सन् दुःखितानामवस्थां शृणोति हुंकारं च ददाति उत्पन्नदयश्च भवति । ततश्च ईदृशोऽयमसारः संसारः इत्यनास्थया तस्य पुरः श्रोता हस्तं प्रसारयति ।

95. स नलः पाटलायाः स्तबकं......तूणीं मत्वा प्रकम्पितः । किंभूतम्—यूनोर्या द्वयी स्त्रीपुंसौ तस्याश्चित्ते वेध्ये सति निमज्जनोचितानि यानि प्रसूनानि तैः शून्येतरोऽशून्यो यो गर्भो मध्यं तेन गह्वरं गहनम् । शून्येतरं गर्भगह्वरं मध्यकुहरं यस्य वा ।

135. तयोरुभयोरपि मातृभार्ययोरेष मल्लक्षणो जनोऽहमेव गतिः शरणम् । तं मामेवंविधम् अर्दथन् पीडयन् हे विधे हे दैव त्वां करुणा दया न रुणद्धि । वर्तमाने शन्तृङ् । 'अप्रथमैकाधिकरणामन्त्रितयोरपि' इति आमन्त्रिते शन्तृङ्प्रत्ययः‡ । तथा 'अप्रथमासमानाधिकरणे' इति निषिद्धोऽपि 'संबोधने च' इति सूत्रेण अर्दयन् इति शन्तृङ्प्रत्ययः । अन्यस्तु गतिस्तयोरेष इति वाक्यच्छेदं कृत्वा जनो नललक्षणस्तम् अर्दयन् वर्तते इति व्याचष्टे ।

142. हे सुताः यूयं कमाहूय चिराय चुंकृतैः चुंकारैः आकार्य भक्ष्यं प्रार्थयिष्यथ इति शेषः । अर्धोक्त एव गद्गदकण्ठत्वात् । हे सुताः कं प्रति कम्प्राणि मुखानि प्रसारितानि वदनानि विधाय नीडमध्यात् संमुखा धाविष्यथ इति वाक्यशेषः । अर्धोक्त एव सन्नकण्ठत्वात् । अत्र न्यूनपदं गुणः । यथा अमरकः—गाढालिङ्गनवामनीकृतकुचप्रोद्भूतरोमोद्गमा, सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्नितम्बाम्बरा । मा मा मानद माऽति मामलमिति क्षामाक्षरोल्लापिनी, सुप्ता किंनु

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* Vidyā says फलमेव स्तनस्थानं कुचप्रदेशः तत्र विदीर्णं स्फुटितं यत् रागि स्नेहातिशययुक्तं यत् हृदयं तत्र विशत् शुकस्य आस्यं मुखमेव स्मरस्य कामस्य किंशुकाशुगः पलाशकुसुमबाणो यस्याः सा ताम् ।

‡ The reference is to the Kātantra rule वर्तमाने शन्तृङानशावप्रथमैकाधिकरणामन्त्रितयोः (कृद्वृत्ति, Pāda 4).

मृता नु किं* मनसि मे लीना विलीना नु किम् ॥ अत्र स्पृश, कदर्थय इत्यादिन्यूनत्वे गुणः† ।

ततः पितृमातृविरहात् कथासु वार्तासु शिष्यध्वम् कथाशेषा भविष्यथ ।

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CANTO II

22. लोकयुगम् is taken by C. P. and Vidyā in the sense of 'heaven and earth.' Acc. to Malli and Nārāyaṇa, it is मातृकुल and पितृकुल—लोकयुगमपि मातृकुलपितृकुललक्षणं व्यतिभाते परस्परोत्कर्षेण भासत इत्यर्थः. This is certainly a better explanation. A beautiful woman is often described as the ornament of both पितृकुल and मातृकुल. Cf. कुट्टनीमत—तिष्ठतु सा पुण्यवती वंशद्वयभूषणं वरारोहा (Verse 167).

24. C. P and Vidyā read अधरं किल बिम्बनामकं फलमाभ्यामिति for...... फलमस्मादिति, and रदनच्छदे (neuter dual) वदत् for रदनच्छदं वदत्, found in later commentators. Jina says आभ्याम्, रदनच्छदे चेति पाठस्तु सर्वथाऽशुद्धः । ओष्ठोऽधरो रदच्छदः इति पुंलिङ्गनिर्देशात् । अतएव द्विवचनान्तपाठाङ्गीकारेण यद्व्याख्यानं तदपि उपेक्ष्यम् । C. P. and Vidyā, however, quote प्रतापमार्तण्ड to show that रदनच्छद is used in the neuter also. See C. P. below.

Narahari who reads.........फलमस्मादिति and रदनच्छदं वदत् remarks—रदनच्छदे वददिति पाठेन 'वद स्थैर्ये' वदत् रदच्छदेऽभिधेये वदत् स्थिरीभवदित्यर्थः । आभ्यामिति पाठे रदनच्छदौ वददिति पाठः छदशब्दस्य पुंलिङ्गत्वात्.

26. The reference is to a custom of warding off the evil eye by revolving round the face of a person a vessel smeared with cowdung and containing flour water. The Creator is fancied as revolving the moon round Damayantī's face, like such a ceremonial vessel, the pale surface of the moon being likened to the flour water, and the lunar spot to the cowdung.

27. The verse refers to the procedure of the water ordeal. We gather from the Mitāksharā on Yājnavalkya (व्यवहाराध्याय 109) that the practice is to shoot three arrows, and send some one running to take up the one in the middle. Another swift runner stands ready at the place from which the arrows are shot, and at a given signal runs to the spot where his predecessor waits with the arrow in his hand. Simultaneously with this, the person undergoing the ordeal dives in a pool of water; and the person who was waiting with the arrow in his hand now comes running to the scene of diving: if he finds the diver under the water, the latter wins; but if he is found above the water level, he is declared to have lost his case. Keeping above the water is thus a sign of defeat; so the poet says that the lotus blossoms, which

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* A गता

† Quoted in the Kāvyaprakāśa (Chap. 7) to illustrate न्यूनपदं क्वचिद्गुणः.

engage in a contest of beauty with Damayantī's face, declare their own defeat by keeping afloat on the water.

30. C. P, Vidyā and Jina read कृतसीम्नि for कृतसीम्नी found in Malli and N. C. P says शिशुता च तदुत्तरं तस्याः उत्तरं वयः यौवनं चेति शिशुतातदुत्तरे वयसी बाल्ययौवने तस्यां सुदृशि दमयन्त्यां विभज्य प्रकर्षेण शरीरविभागं कृत्वा न रज्यतः रागं न प्राप्नुतः। किंभूतायाम्—विधिना विधात्रा अथ च शास्त्रोक्तेन प्रकारेण रोमरेखया कृतसीम्नि अपि। लोमरेखैव सीमा तस्यां कृतायामपि न मिलित्वा भुक्तिं कुरुतः।

32. Usually the properties of the constituent cause or समवायिकारण (e. g. clay) are found in the effect (e. g. a jar), which, however, does not partake of the properties of the accessory cause or असमवायिकारण (e. g. the potter's rod)*. Here it is fancied that the jar has become Damayantī's breasts, and in its new form it has somehow acquired even the properties of its former accessory cause (i. e. the potter's rod). Now, the function of the potter's rod is to turn the wheel (चक्रभ्रमकारिता); the "jar-breasts" (कुचकलस) also revolve as it were a circle of streaming lustre (प्रभाझरस्य चक्रभ्रममातनोति) i. e. a halo of lustre encircles the breasts.

If we construe प्रभाझरचक्रभ्रममातनोति as प्रभाझरे चक्रभ्रममातनोति, the sentence will mean that the 'jar-breasts' give one the idea of (i. e. look like) two Cakravāka birds in a stream of lustre. This is a better explanation, as the breasts of a woman are often compared to a pair of Cakravāka birds. But in this case, there will be no connection between the 'jar-breasts' and the potter's rod, except by pun. Both produce चक्रभ्रम, though it does not mean the same thing in the case of both. Examples of such artificial comparison based on wordplay are very common.

The meaning suggested in the Footnote to the Trans. follows N, who says प्रभाझरेण चक्रभ्रमं कुलालचक्रभ्रमणमर्थात् दृष्टेः करोति। सुन्दरवस्तुदर्शनेन दृष्टेर्भ्रमणं भवति।

Narahari says घटे चक्रभ्रमकारितागुणो दृश्यते स निजस्य घटस्य हेतुभूताद्दण्डाज्जातः किमु। अन्यत्र समवायिकारणगताद्गुणात् कार्ये गुणोत्पत्तिः। अत्र निमित्तकारणाद्दण्डादपि गुणोत्पत्तिराशङ्क्यते। कार्ये घटे चक्रभ्रमकारिता कथमित्यत आह—यतो हेतोः स घटस्तस्या दमयन्त्या उच्चकुचौ भवन् उच्चकुचतां प्रतिपद्यमानः प्रभाप्रवाहचक्रवाकभ्रान्तिं तनोति। दण्डोऽपि चक्रस्य भ्रमणं करोति।

34. All except N read स्फुरदङ्गुष्ठपदेन for स्फुटद........C. P, Vidyā and Malli read चतुरङ्गुलि for चतुरङ्गुल. In the latter form, तत्-

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* Nārāyaṇa gives this as the निमित्तकारण (instrumental cause).

पुरुषस्याङ्गुलेः संख्याव्ययादेः इत्यच्. The construction of चतुरङ्गुलि is, acc. to Malli, चतसृणामङ्गुलीनां समाहारश्चतुरङ्गुली । 'तद्धितार्थ—' इत्यादिना समाहारद्विगुरेकवचननपुंसकत्वे ।

40. Vidyā remarks—सदसत्संशयगोचरोदरीति वाक्यार्थः अभिहितस्तेन अत्रौजो गुणः । यदुक्तम्-अर्थस्य प्रौढिरोजः । यथा-अथ नयनसमुत्थं ज्योतिरत्रेरिवेति कालिदासः । सहृदयेन वक्रोक्तिजीवितकारेण चैष पर्यायवक्रताप्रकारः कथ्यते । यथा-कृष्णकुटिलकेशीति वक्तव्ये यमुनाकल्लोलवक्रालकेत्युच्यते ।

C. P. also remarks कृशोदरीति वक्तव्ये इयमर्थस्य प्रौढिरोजः । वक्रोक्तिजीवितकारेण चैष वक्रताप्रकारः कथ्यते ।

62. Malli alone reads अधिसाधय साधयेप्सितम् (अधिसाधय गच्छ ईप्सितं साधय) for the more melodious अयि साधय साधयेप्सितम्.

70. C. P. Vidyā and Jina read झगिति for झटिति. The meaning is the same. Vidyā and Jina, probably C. P also, read झंकारित for झांकारित. Malli is alone in reading स्यदझांकारि-पतत्रिपद्धतिः for स्यदझं(ा)कारितपत्रपद्धतिः. His explanation is स्यदेन वेगेन झांकारिणी झामिति शब्दं कुर्वाणा पतत्रिपद्धतिः पक्षिसरणिः यस्य स हंसः.

Narahari reads स्यदझांकारितपत्रपद्धतिः like N and others, but he mentions Malli's reading as a variant.

79. The reflection of the buildings of the city on the large pool of water is compared to the heavens, while the surrounding water not occupied by the reflection is fancied as the moat of heaven.

81. Jina's explanation of this verse is different from that of other commentators—तलमध्योपरिपूरिणां पातालभूमिस्वर्गनिवासिनां जगतां जनानां या नगरी अखिला समस्तापि अद्भुता आश्चर्यरूपा अजनि अभूत् । कैः कृत्वेत्याह-धरा च अम्बरं च धराम्बरे च क्षितिगर्भधराम्बराणि तेषु विद्यमानैरालयैः विवरगृहैः भूगृहैरुपकार्याभिश्च कृत्वा इत्यनेन त्रिभूमिकप्रासादोपेतेत्यर्थः । कीदृशैरालयैः—पृथक् निजचिह्नानि स्वस्वलक्षणानि धारयन्त्येवंशीलास्तैः । पातालगृहाणां निध्यादि लक्षणं तत् पातालगृहेष्वस्ति । अम्बरगृहाणां चन्दनादि लक्षणं तदम्बरगृहेष्वस्ति । अतएव सारैः श्रेष्ठैः ।

85. Malli and Narahari read सक्तुसौरभे for सक्तुसौरभैः. Malli connects सक्तुसौरभे with प्रतिहट्टपथे-सक्तूनां सौरभं यस्मिन् प्रतिहट्टपथे तस्मिन्.

90. Narahari reads अभिसायम् for अनुसायम्—सायं सायमभिसायम् । 'अभिरभागे' इति वीप्सायां कर्मप्रवचनीयसंज्ञा.

92. Vidyā alone reads अवेत् for अवैत् in जनारवैरवैदपि. He says अवेदिति विदेर्ह्यस्तनी.

Jina remarks—केचित् अवेदिति पाठमङ्गीकृत्य विदे रूपमिच्छन्ति, तत्तु यमकत्यागादुपेक्ष्यम्.

93. N and Jina read सकलाहं ज्वलनाहितोष्मणा. C. P and Vidyā read सकलाहर्ज्वलना......On this Jina remarks सकलाहर्ज्वलनेति रोऽसुपि इति रः इति केचित्, तदुपेक्ष्यम्. Malli reads सकलाहज्वलना......(राजाहःसखिभ्यष्टच्, रात्राह्नाहाः पुंसि इति पुंल्लिङ्गता। अत्यन्तसंयोगे द्वितीया। योगविभागात् समासः Malli). Narahari reads सकलाहम् like N. He says सकलं च तदहश्च सकलाहः। 'राजाहःसखिभ्यष्टच्'। सकलाहं ज्वलनेनाहित उष्मा यत्र तेन रविकान्तमयेन सेतुना वर्त्मबन्धेन.

95. Vidyā relates the following story about the Mahābhāshya-आदौ भाष्यं प्राप्य वक्तुकामेन शेषनागेन शिष्येण सह संकेतः कृतः यद् भाष्यं व्याख्यायमानमपि विषमत्वात् या फक्किका त्वया न बुध्यते सा फक्किका व्याघुट्य त्वया न प्रष्टव्या। शिष्येण च तथाङ्गीकृतम्। ततो व्याख्यां कुर्वता नागराजेन याः फक्किका व्याख्याता अपि शिष्येण न ज्ञातास्ताः कुण्डलिताः। इदानीमपि तास्तथाविधा लिख्यन्ते। परं कस्यापि मनोगोचरा न भवन्तीति वार्ता।

Narahari explains the verse thus-या पुरी परिखावलयव्याजेन कुण्डलनां प्रापिता फणिना शेषेण भाषिता भाष्यफक्किका भाष्यग्रन्थ इव विषमा परेषां शत्रूणां शेषव्यतिरिक्तानां च ग्रहणे साधने बोधने च गोचरो न भवति। पूर्वं वररुचिना अबुध्यमाना भाष्यग्रन्थाः कुण्डलीकृताः। अतस्ते कुण्डलिग्रन्था इति लोकप्रसिद्धिः. C. P also says पाणिनेरुपरि महाभाष्यस्य फक्किका विषमत्वात् कुण्डलीकृताः सन्ति.

1. **Extracts from C. P.**-अथ स द्विजो हंसस्तम् आनन्दमाविन्दत यः आनन्दः वचसामपि न गोचरः अविषयः। किं कृत्वा-ततस्तस्मात् पुरुषोत्तमात् (नज्ञात्) मुक्तिं मोचनम् अधिगत्य प्राप्य। किंभूतात्-जगत्या अधीश्वरात्। अथ च स द्विजो ब्रह्मनिष्ठः कश्चित् तम् आनन्दम् अविन्दत यो वचसामपि न गोचरः। अपिशब्दात् मनसोऽप्यविषयः। तथा च श्रुतिः—यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। आनन्दं ब्रह्मणो विद्वान् न बिभेति कुतश्चन॥ किं कृत्वा—पुरुषोत्तमात् पुरुषेषु उत्तमात् अधिकात् ईश्वरात् मुक्तिं बन्धात् संसारात् मोक्षमधिगत्य ननु मुक्तिं प्राप्य आनन्दमविन्दत इति कथं घटते। यतो मुक्तिरेवानन्दः। सत्यं यदि स ईश्वरात् मुक्तिमविन्दत इति उच्यते तदा आत्यन्तिकी दुःखनिवृत्तिर्मोक्ष इति तार्किकाणां मोक्षोऽशेषगुणोच्छेदो मोक्षः स्यात्। वेदान्तसिद्धान्ते तु दुःखोच्छेदपुरःसरं नित्यनिरतिशयानन्दप्राप्तिः मोक्ष इति। तदर्थं मुक्तिं प्राप्य आनन्दमविन्दत आनन्दस्वरूपं लब्धवानित्यर्थः। लौकिकदृष्ट्या इदमुक्तं यदानन्दमविन्दत, परमार्थतस्तु आनन्द एव जात इत्यर्थः। वैतालीयं वृत्तम्। अनुप्रासः श्लेषश्च।

22. लोकयुगं स्वर्गपृथिवीलक्षणं दमस्वसुः श्रुतियुक्त्या गामितया श्रुत्या गामि-

तया चेत्यर्थः व्यतिभाते । पूर्वं स्वर्ग उत्कृष्टः प्रसिद्धः, पृथ्वी निकृष्टा । इदानीं दमयन्त्याः श्रुत्या स्वर्गो निकृष्टः, पृथ्वी च गामितया उत्कृष्टा । दृशावपि कर्णगामितया व्यतिभाते । यदा दक्षिणं चक्षुः दृश्यते तदा तदुत्कृष्टम् । वामं न तथा भविष्यतीति कृत्वा निकृष्टमिति प्रतिभा । वामे तु दृश्यमाने तदेव उत्कृष्टं पूर्वदृष्टं दक्षिणं निकृष्टमिति प्रतीतिः । वेदगामितया रमणीगुणा अपि व्यतिभाते । पूर्वं किल श्रुताः उत्कृष्टा दृष्टा निकृष्टाः, दमयन्त्यां तु दृष्टा उत्कृष्टाः वेदश्रुताः तदपेक्षया निकृष्टा इति वैपरीत्यम् । अथवा हे धरापते नल लोकयुगं पृथ्वीलोकस्वर्लोकलक्षणमपि व्यतिभाते । व्यतिहारे आत्मनेपदम् । विनिमयेन शोभते । दमस्वसुः दमयन्त्याः श्रुतिगामितया स्वर्गे श्रुतिः पृथिव्यां गामिता तया । अथवा पाताललोकस्वर्लोकद्वयम् । उभयत्र श्रुतिगामिता न तु दमयन्तीदर्शनम् । अतो विनिमयेन सदृशी शोभा । तथा दमस्वसुः दमयन्त्या दृशावपि व्यतिभाते द्विवचनप्रयोगः विनिमयेन शोभेते । कया-श्रुतिगामितया कर्णान्तगामितया । लोचनद्वयमपि कर्णान्तविश्रान्तम् । तथा श्रुताः शास्त्रे दृष्टाश्च रमणीगुणाः स्त्रीगुणा अपि सुतरां व्यतिभाते विनिमयेन शोभन्ते । बहुवचनेन प्रयोगः । कया —श्रुतौ वेदे गामितया । स्त्रीगुणा यादृशाः श्रुतौ अनुगताः त एव दमयन्त्यां दृश्यन्ते । व्यतिभाते व्यतिभाते व्यतिभाते । ते आते अन्ते । आत्मने चानकारादिति बहुवचने नकारलोपः ।

23. तस्या ईक्षणे लोचने खञ्जनमपि खञ्जरीटमपि रुचिः शोभा तस्या गर्वस्तेन दुर्विधं दरिद्रं गर्वरहितं विदधाते । किंभूते—अञ्जनेन अञ्चिते व्याप्ते पूजिते । किं कुर्वती—नलिनं मलिनं विवृण्वती । तथा पृषतीं मृगीम् अस्पृशती‡ विलासानभिज्ञत्वात् । अनुप्रासोऽतिशयोक्तिश्च ।

24. अधरबिम्ब इति अदः पदम् अस्या रदनच्छदे वदत् ओष्ठौ भाषमाणं सत् भव्यं रमणीयम् अन्वयम् अर्थं लभते । किल यस्मात् बिम्बनामकं फलमाभ्यामोष्ठाभ्यां सकाशात् अधरम् । अधरं हीनं बिम्बं बिम्बीफलम् उपमानरूपं यस्मात् सः अधरबिम्बः । अथ च अधर एव ओष्ठ एव बिम्बः । अधः इयर्ति अधरः । यदाह यस्काचार्यः—अधरः अधोऽरः । अधो न धावति इत्यूर्ध्वगतिः प्रतिषिद्धा* । रदनयोः छदे इव वाससी इव । नपुंसकत्वं छदस्य प्रतापमार्तण्डे—अथ पक्षो गरुद्वाजः पिच्छं पत्रं छदोऽस्त्रियाम् । तथा गरुत्पक्षच्छदोऽस्त्रियाम् । उत्प्रेक्षा ।

32. किमु कथं कलशे कुम्भे चक्रभ्रमं करोतीत्येवंशीलः चक्रभ्रमकारिता-

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‡ Vidyā says पृषतीं मृगीमस्पृशती अनाश्रयमाणे । नहि हरिण्यास्तादृशे नयने यादृशे भैम्या इत्यर्थः । Nārāyaṇa's first explanation is much better—पृषतीमञ्जनशलाकामस्पृशती अप्राप्ते अञ्जनानाञ्जिते, which is contrasted with अञ्जनाञ्चिते of the next line. Malli explains पृषती as मृगी.

* Also quoted under 7. 39. From Nirukta 2. 11. 1 (Śivadatta's ed.).

लक्षणो गुणः कथं विद्यते इति प्रश्नः। किंभूतः—निजस्य कलशस्य हेतुः असमवायिकारणं यो दण्डः तस्माज्जातः। यत् कलशस्तस्या उच्चौ कुचौ भवन् प्रभाभरे चक्रभ्रमं चक्रवाकभ्रममातनोति। अयमर्थः—कार्यं यदुत्पद्यते तत्र जायमाने कारणत्रयं भवति। एकं समवायिकारणं मृत्तिका। उपादानकारणमपि तदेवोच्यते। द्वितीयम् असमवायिकारणं दण्डचक्रचीवरदोरकादि। सहकारिकारणमपि तदेवोच्यते। तृतीयं निमित्तकारणं कुलालादि अदृष्टादिकं च। तत्र उपादानकारणस्य मृत्तिकादेर्गुणः श्यामत्वादि घटे कार्ये समवैति। ततो घटोऽपि श्यामो भवति। परम् असमवायिनः सहकारिकारणस्य चक्रदण्डचीवरादेर्गुणो न घटे समवैति। निमित्तकारणकुलालादेश्च गुणो न कार्ये समवैति। गौरेण कुम्भकारेण कृतो घटो गौरो न भवति। श्वेतेन दण्डकाष्ठेन कृतः, श्वेतेन दोरकेण चोत्तारितः घटः श्वेतो न भवति। निमित्तकारणस्य सहकारिकारणस्य च द्वयस्यापि असमवायित्वात्। अत्र घटे चक्रभ्रमकारितालक्षणो गुणो दृश्यते। स च असमवायिकारणात् दण्डात् जातः। न हि दृष्टेः अनुपपन्नं नाम। ततः कविरुत्प्रेक्षां कुरुते। यत् चक्रभ्रमको नाम गुणः* किं कलशे विद्यते। यत् तस्याः कुचौ द्वौ कलश एव। चक्रे आरोप्य एकं वस्तु यदा भ्राम्यते तदा भ्रान्त्या द्वयमिव भवति। अथ च प्रभाप्रवाहे चक्रवाकभ्रमं करोति। स कलशः कुचरूपेण सम्पन्नः इति शब्दश्लेषः। अन्यत्र किल श्वेतेभ्यस्तन्तुभ्यः श्वेतः पटः। ननु तत्रापि सहकारिणां तुरीवेमतन्तुवायादीना गुणाः पटे भवन्ति। अत्र कुचरूपे घटे वैपरीत्यं दृश्यते। ततः प्रश्नोऽयमिति। अनुमानरूपकभ्रान्तिमन्तः॥

61. नोऽस्माकं प्रवर्तना कथं पिष्टं न पिनष्टि। यदहं भवन्तं प्रवर्तयामि तत् वृथा पिष्टपेषणमेव। हि यस्मात् सतां महात्मनां स्वत एव परप्रेरणं विना परार्थता परकार्यकर्तृत्वम्। यथा ग्रहणानां ज्ञानानां प्रमाणानां यथार्थता सत्यता प्रामाण्यं स्वत एव। यदाह-स्वतः सर्वप्रमाणानां प्रामाण्यमिह गृह्यताम्। न हि स्वतोऽसती शक्तिः कर्तुमन्येन शक्यते॥¶ इति। तथा च अनुमानं सर्वे प्रत्ययाः यथार्थाः प्रत्ययत्वात्, घटप्रत्ययवत्। अथवा गृह्यन्ते घटपटादयः पदार्था एभिरिति ग्रहणानि इन्द्रियाणि तेषां स्वत एव यथार्थता विषयग्रहणं न तु परप्रेरणया। अथवा ग्रहणानां ज्ञानानां यथा यथार्थता स्वत एव स्वप्रकाशत्वं ज्ञानानां यथेत्यर्थः। अथवा ग्रहणानां शब्दानां यथा यथार्थता वाचकत्वं स्वत एव प्रवृत्तत्वात्। अनुप्रासो निदर्शना काव्यलिङ्गमुपमा।

81. या नगरी खलु उत्प्रेक्षते जगतां त्रयाणां सारैरजनि§। किंभूतानाम्-तलं

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* C चक्रभ्रमकारितालक्षणो गुणः.

¶ Ślokavārtika 2. 47. C reads इति गृह्यताम्। C. S. S edition has इति गम्यताम्.

§ अजनि निरमायि Nārāyaṇa. Vidyā says—जगतां सारैरुत्कृष्टैः पदार्थैः कृत्वा अखिला अद्भुता साश्चर्या अजनि बभूव। कीदृशानाम्—तलमध्योपरिपूरिणां पातालमर्त्यस्वर्गरूपाणाम्।

पातालं मध्यं पृथ्वी उपरि स्वर्गलोक एतानि पूरयन्तीत्येवंशीलानां जगताम्। कथम्—पृथक् पूरयताम्। यतोऽखिलापि अद्भुतरूपा । किंभूतैः सारैः-क्षितिगर्भे पाताले धरायाम् अम्बरे अन्तरिक्षे च आलयो येषां साराणां तैस्तथा। क्षितिगर्भो भूगृहं धरा भूमिरेव अम्बरम् उपरितनभूमिः तदालयैरित्यत्र यथासंख्यतोऽपि व्याख्या। अतएव निजानि चिह्नानि धारयन्तीत्येवंशीलैः । तस्यां नगर्यां सर्वाणि वस्तूनि लोकत्रयसंबन्धीनि तल्लक्षणलक्षितानि दृश्यन्ते ।

98. या नगरी चित्रमयी आश्चर्यमयी स्थितिशालिनः समस्तवर्णा ब्राह्मणादयो यस्यां तस्या भावस्तत्तां कथं न बिभर्तु। या चित्रमयी तत्र स्थितिशालिनः समस्तवर्णा नीलपीतादय आलिख्यन्ते। या च कथं वा स्वरभेदं न उपैतु। यतः कलितो धृतः अनल्पानां मुखानाम् आरवो यस्यां सा तथा, लोकानां बाहुल्यात्। अथ च स्वः स्वर्गः तेन सह अभेदं कथं न उपैति । स्वर्गोऽपि कलितो धृतः अनल्पमुखः चतुर्मुखो ब्रह्मा तस्यारवो यत्र। अथ च कलितो ब्रह्मण आरवो वेदध्वनिर्यया सा स्वराणाम् उदात्तादीनां भेदमुपैति इति श्लेषः ।

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CANTO III.

12. C. P, Vidyā and Jina read भूषणाङ्गीम् for भूषिताङ्गीम् found in Malli, Narahari and N.

13. C. P reads किमित्थम् like N. Vidyā reads किमर्थम् which is given by C. P as a variant. Jina, Narahari and Malli read किमर्थम्.

14. C. P reads अपदे for अपथे found in the other commentators, but he gives अपथे as a variant. C. P and Vidyā read कपोतहुंकारकिरा for.....गिरा, which is given by C. P as a variant.

24. C. P and Vidyā read पूर्वं पुनः for पूर्वं त्वहो found in later commentators.

28. C. P†, Vidyā and N read लोकपालः for नाकपालः found in Narahari, Malli and Jina.

Narahari remarks on हृष्यन्मुहुर्लोम पुलोमजायाः—शच्या नलविषये शृङ्गाररससात्त्विकभावो रोमाञ्च इति केचित्। अद्भुतौदार्यश्रवणरसावेशाद्रोमाञ्चोदयः। तद्दर्शने शक्रस्य शृङ्गाररससात्त्विकशङ्का स्यादिति तद्दर्शनमाशास्यत इति वयं ब्रूमः। अत्रोचितः पक्षः सहृदयैर्ग्राह्यः । औदार्यवर्णने शृङ्गारभावोदयः कथमित्यपि चिन्त्यम्.

32. C. P, Vidyā and Jina read मृडमूर्ध्नि for हर......found in N and Malli.

43. C. P, Vidyā and Jina read जिह्नेति यन्नो बहुतोऽपि तिर्यक् for जिह्नेति यन्नैव कुतोऽपि तिर्यक् found in Malli, N and Narahari.

Īśānadeva remarks त्रिभूमिकप्रासादयुक्तत्वात्। पातालं तलव्यापि विवरगृहमपि, तथा मर्त्यं मध्यव्यापि पृथिवीगृहमपि, स्वर्गोऽप्याकाशव्यापी उपरिगृहमपि वड(ल)भ्यादि ।

† Ms. A reads नाकस्य पालयिता. C reads लोकपालः नाकस्य.........

49. C. P reads संदभ्यते for संदर्भ्यते (N) which he gives as a variant. Vidyā, Narahari and Malli read संदृभ्यते.

50. C. P and N read चक्रिचक्रे. Vidyā, Malli, Jina and Narahari read चक्रचक्रे (चक्रसमूहे).

51. C. P and Vidyā read कतमा पुनः स्यात् for कतमा तरीः स्यात् found in N and others. C. P, however, says तरिरिति पाठान्तरम्. Malli reads तरिः.

54. C. P, Vidyā and Malli read वाचम् for वाच्यम्.

63. C. P, Vidyā and Jina read अवाप्यते वा, like N. Malli reads अर्थाप्यते वा, which he explains as आख्यायते अर्थशब्दात् तदाचष्ट इत्यर्थे णिचि 'अर्थवेदसत्यानामापुग् वक्तव्य' इत्यापुगागमः. The sentence अर्थाप्यते वा किमियद्भवत्या चित्तैकपद्यामपि वर्तते यः is explained by Malli thus—किमर्थमयमर्थो द्विजराजपाणिग्रहणवदतिदुर्लभत्वेनाख्यायत इत्यर्थः। योऽर्थः चित्तैकपद्यां मनोमार्गेऽपि वर्तते स कथं दुर्लभ इति भावः.

Narahari also reads अर्थाप्यते. He says योऽर्थः मनोमार्गेऽपि विद्यते सोऽर्थः भवत्या इयत् एतावन्मात्रं गम्भीरतया किंवा अर्थाप्यते प्रयोजनत्वेन कथ्यते बहु क्रियत इत्यर्थः.

64 C. P reads.........समाज्ञमज्ञम् for समज्ञमज्ञम् which he gives as a variant. Narahari says अज्ञं तिर्यञ्चमपि मामीदृशम् अज्ञ जानीहि। कीदृशम्—मृषा असत्यं नाभिजानातीति मृषानभिज्ञा ईदृशी रसना जिह्वा यस्यासौ मृषानभिज्ञरसज्ञः तस्य भावस्तत्ता सैव उपज्ञा आद्यज्ञानं यस्याः सा मृषानभिज्ञरसज्ञतोपज्ञा समज्ञा कीर्तिर्यस्य तम्। अयमसत्यभाषी न भवतीत्यादिकीर्तिमन्तामित्यर्थः। यद्वा मृषा नाभिजानन्तीति मृषानभिज्ञाः तेषां रसं स्वादं जानातीति मृषानभिज्ञरसज्ञः तस्य भावस्तत्ता सैवोपज्ञा आद्यज्ञानं यस्याः सा तादृशी समज्ञा यस्य तम्। सत्यभाषिभिः सह संगत्या लब्धकीर्तिमित्यर्थः। 'उपज्ञोपक्रमं तदाद्याचिख्यासायाम्' इति नपुंसकत्वम्। यद्वा उपज्ञायते इत्युपज्ञा सा चासौ समज्ञा च। 'पुंवत् कर्मधारय–' इत्यादिना पुंवद्भावः। मृषानभिज्ञरसज्ञतया उपज्ञा समज्ञा यस्येति विग्रहः।

65. C. P. Vidyā and Jina read चलतीयमद्धा यथा न (see Extracts) for चलतीयमद्धापथान्न (i. e. अद्धापथात् सत्यमार्गात् न चलति) found in Malli, Narahari and N. Malli and Narahari read संसर्ग for सत्सङ्ग.

68. C. P reads वक्राङ्ग for चक्राङ्ग. Jina, however, remarks—हंसाश्चक्राङ्गवक्राङ्गमानसौकःसितच्छदा इत्युक्तेः वक्राङ्गेत्यपि पाठः साधीयान्.

69. C. P and Vidyā read स्वधिया for सुधिया found in later commentators.

70. All except N read तदज्ञ एव for तमज्ञ एव. N, however, says तदज्ञः इति पाठे श्लोकद्वयस्यार्थस्याज्ञ एव.

73. C. P and Vidyā read शङ्कितधिक्क्रिये for शङ्किताविक्रिये.

81. Narahari and Malli read द्वयमेव शेषः for द्वयमेकशेषः. Malli takes द्वयम् in the sense of द्वयोरन्यतरम्.

Narahari says अद्य मम तस्य नलस्य प्राप्तिः प्राणपरित्यागो वा तवैव हस्ते द्वयं शेष आस्ते। एतत् द्वितयमवशिष्टं त्वदधीनमित्यर्थः। एकशेष इति पाठे तव हस्ते द्वयमेकशेषस्तिष्ठति एकशेषसमासतुल्यस्तिष्ठति। एकश्चासौ शेषश्चेत्येकशेषः। एकं शेषरूपतया तिष्ठतीत्यर्थः। द्वयोर्मध्ये एकं त्वया कर्तव्यमित्यर्थः।

83. C. P and Vidyā read आश्रितपालनोत्थम् for आश्रुत.........found in later commentators.

86. C. P reads त्वदृणानि शोद्धुम्* for त्वदृणान्यशोद्धुम् and gives ऋणेषु as a variant. Vidyā reads त्वदृणेष्वसोढुम्. Malli reads त्वदृणेष्वशोद्धुम्. Jina reads त्वदृणान्यशोद्धुम्, but thinks त्वदृणेष्वशोदधुम् (त्वदृणेषु विषये शुद्धिविहीना भवितुमित्यर्थः) is a better reading.

Narahari says त्वदृणेषु त्वत्कृतोपकारेषु अशोढुम् (असोढुम् ?) अनिस्तरीतुम्.

90. Trans. follows Nārāyaṇa's second explanation. The verse has two meanings. (1) The bird (विः) becomes the ultimate cause (मूलम्) of the रण (noise, anxiety or restlessness) produced all of a sudden by Cupid (अकाण्डमेव आत्मभुवा कामेन अर्जितस्य) i. e. Damayantī began to pine for Nala when she heard the bird's story. The bird is now asked by her to apply sandal paste to her heart i. e. to calm her anxiety by bringing Nala to her (नलदत्वमेत्य).

(2) The bird is to solace Damayantī's heart by becoming as it were the root (मूलम्) of the वीरण grass used as a sedative. This grass, syas D, was made for her by the Creator without any joints (मयि निमित्ते अकाण्डं पर्वरहितम् आत्मभुवा ब्रह्मणा अर्जितस्य). By becoming the मूल or root of वीरण, the bird would naturally act as नलद which is the same as वीरणमूल. By pun, however, the bird is asked to give Nala to her (नलदत्वमेत्य and नल+दत्वमेत्य).

Vidyā reads अकालम् for अकाण्डम् and explains the verse thus—

भवान् विः पक्षी नलदत्वमेत्य मे मम हृदो हृदयस्य चन्दनलेपस्य कृत्यं कार्यं किं न कर्ता किं न करिष्यसि। चन्दनलेपो हि सदा शैत्यं कुरुते। तदा नलदो भूत्वा त्वमपि करिष्यसीत्यर्थः। नलदोऽप्युशीरमपि शैत्यं कुरुते। किं कृत्वेत्याह —मयि विषये रणस्य रणरणकस्य उत्कण्ठायाः मूलं कारणं भूत्वा। त्वया हि नलगुणा मदग्रे प्रकटितास्ततश्च रणरणकं जातम्। तस्मात् तस्य त्वमेव मूलमित्यर्थः।......कीदृशस्य—अकालमेव अप्रस्तावमेव आत्मभुवा स्मरेण अर्जितस्य कृतस्य। एतेन कामकृतं रणरणकत्वं त्वत्कृतमित्यर्थः। (पक्षे) वीरणस्य आत्म-

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* C शोढुम् (सोढुम् ?).

भुवा ब्रह्मणा असमये कृतस्य। वीरणं तृणं हि शीतकाले भवति। अत्र श्लेषः।

94. C. P and Vidyā read रुषा for क्रुधा found in later commentators.

Malli seems to be alone in reading विज्ञापनीया न गिरो मदर्थाः for त्वया निधेया न गिरो मदर्थाः.

98. Malli alone reads स्मरस्पर्धितया for परस्पर्धितया. His reading is corrupt. The idea of the verse is, Śiva and Cupid wish to excel each other in jubilation, the one being the rival of the other (परस्पर्धितया). स्मरस्पर्धितया can be applied to Śiva only, and does not convey the idea of Cupid's rivalry with Śiva. Trans. requires modification.

105. C. P and Malli read न चित्तमाक्रामति तत्र चित्रमेतन्मनो यद्भवदेकवृत्ति for न चित्रमाक्रामति तत्र चित्रम् etc. The former reading makes the last two lines extremely simple. C. P says—तत्रार्थे चित्रमाश्चर्यं चित्तं मनः न आक्रामति यत् यस्मात् एतस्य मनो भवत्यां त्वयि एव एकस्यां वृत्तिर्यस्य तत्तथा, नान्यत्र वर्तते. Narahari's reading is same as that of C. P. The accompanying Text has न चित्रमाक्रामति तत्र चित्तम् etc. Narahari says एतस्य नलस्य मनः……भवत्यामेका मुख्या वृत्तिर्यस्य तत् ईदृशं जातमिति यत् तत्र तस्मिन्नर्थे अस्माकं चित्तं कर्तृ आश्चर्यं कर्म वैपरीत्येन वा नाक्रामति न प्राप्नोति. Trans. follows the following construction—भवदेकवृत्ति एतन्मनो यच्चित्रमाक्रामति यत् (भवत्याः) चित्रमाक्रामति (अवलोकयति) तत्र चित्रं न.

109. C. P and Vidyā read तथैव for वृथैव found in later commentators.

114. C. P, Vidyā and Jina read पुष्पतु for पुष्प्यतु (N and Malli).

118. Narahari and Malli read रचना for वलना found in C. P, Vidyā and N. Jina seems to read रचना, though in the accompanying Text वलना is found.

126. The verse refers to a custom of testing bamboos before using it for the frame of a bow. Vermilion powder seems to have been rubbed into a piece of bamboo; if the powder adhered to the bamboo, it was considered fit for use. Nārāyaṇa says कषणधारया धनुर्योग्यवेणुपरीक्षायां निघृष्यमाणं सिन्दूरं चलति चेत्तदा परिपाको ज्ञेय इति धानुष्कप्रसिद्धिः. Jina says लगति for चलति, which makes the meaning clear. Here, Damayantī's rosy silk ribbon is compared to the trail left by vermilion when applied to a piece of split bamboo.

Narahari says असौ स्मरः त्वां धनुर्लतां प्राप्य हृष्यति। कीदृशीं त्वां धनुर्वल्लीं च—पश्चाद्भागे ईषल्लम्बमानया निवसत् सिन्दूरसौन्दर्यं यस्याः सा तया सिन्दूरवदरुणयेत्यर्थः। ईदृश्या ग्रीवालंकारपट्टसूत्रलतया कषरेखयेव भ्राजमानाम्। धनुःपक्षे पृष्ठभागे किञ्चिदायतया निवसत्सिन्दूरसौन्दर्यया कषरेखया पट्टसूत्रलतयेव भासमानामित्यन्वयः। धनुर्योग्यवंशपरीक्षायां घृष्यमाणं सिन्दूरं लगति चेत् परिपाको ज्ञातव्यः। अन्यथा नेति शास्त्रम्। सैव कषरेखेत्युच्यते।

127. C. P, Vidyā and Jina read लासिततम for लालिततम found in Malli, Narahari and N. C. P, Narahari and Malli read भुज्यमान for भज्यमान.

128. C. P, Vidyā, Malli, Jina and Narahari read निर्विघ्नाश्रयदाश्रमम् for... दाश्रयम्. Vidvā and Jina read तर्जित: for तज्जित:. Malli reads याज्ञिता:.

131. C. P and Vidyā read तस्या दृशाधिपतिबन्धुमनुव्रजन्त्याः for तस्या दृशो नृपतिबन्धुमनुव्रजन्त्याः. C. P says—तस्या भैम्या दृशा दृष्ट्या अधिपतेर्भर्तुः बन्धुं तं हंसम् अनुव्रजन्त्याः सत्याः न चिरादेव बाष्पवारि नयनजलमवधीबभूव. Jina reads तस्या दृशोऽधिपति........—अधिपतिबन्धुं नलमित्रं तं हंसमनुव्रजन्त्याः तस्या दृशो भैमीनेत्रस्य.

Malli and Narahari read—तस्या दृशो वियति बन्धुमनुव्रजन्त्याः. The latter says तस्या भैम्यास्तं बन्धुं हंसं नभसि अनुव्रजन्त्या दृशो नेत्रस्य.

132. C. P, Vidyā, Jina, Malli and Narahari read आख्याता for आख्यातुम्. Vidyā takes it as a लुट् form; acc to others, the suffix is तृन्.

135. C. P and Vidyā read माध्वीकमन्तः for......माध्वीकमत्तः found in other commentators. Jina, however, criticises the earlier reading—माध्वीकमन्तरिति पाठं पठित्वा अन्तरन्तःकरणे अधिगतम् अन्तःकरणे सान्द्रानन्दमाध्वीकरूपं वा तद्भाषितमिति केचित् व्याकुर्वन्ति । तत् तकारनकारयोः सादृश्यभ्रान्त्या पाठापरिज्ञानविलसितमित्युपेक्ष्यम्. Malli reads मार्द्वीक for माध्वीक. Narahari says सान्द्रसुखमधुना मत्तः । मार्द्वीकेति पाठे मृद्वीकाया विकारः । इदं मार्द्वीकं द्राक्षामधु । 'मृद्वीका गोस्तनी द्राक्षा' । तेन मत्त इत्यर्थः.

Extracts from C.P.- 4. असौ दमयन्ती आदरिणा आदरयुक्तेन शयेन हस्तेन अथवा दरिणा स्त्रीभावात् उड्डयनहेतोर्वा भयचलेन यत्नात् हंसं ग्रहीतुकामा निश्चलतां जगाहे । किंभूतम्—स्विकायाम् आत्मीयायां तनौ शरीरे सन्निहितं चरन्तं गच्छन्तं भक्षयन्तं वा । तनौ इति षष्ठ्यर्थे सप्तमी । "प्रत्ययस्थात् कात् पूर्वस्यात इदाप्यसुप" इति प्राप्ते 'न यासयो"रिति निषेधाधिकारे "उदीचामातः स्थाने यकपूर्वायाः" इत्यत उदीचां नित्याधिकारे च "भस्त्रैषाजाज्ञाद्वास्वा नञ्पूर्वाणामपि" इति स्वाशब्दस्यातः स्थाने योऽकारस्तस्य इत्वं न भवति । उदीचामाचार्याणां मतेन । उदीचां ग्रहणं विकल्पार्थम् । "नञ्पूर्वाणामपि इति अपिशब्दात् अन्यपूर्वाणां केवलानां च विधिरयमिष्यते"¶ । निःस्विका निःस्वका बहुस्विका बहुस्वका इत्येवमादयो वीक्ष्यन्ते । "तत्र नञ्पूर्वाणामिति वचनमनुवाद एव । मन्दबुद्धिप्रतिपत्त्यर्थम्"|| इति विकल्पेन इकारः । का इव—मुनेर्योगिनो मनोवृत्तिरिव यथा मनसो वृत्तिः मनोव्यापारः स्वकीयायां तनौ शरीरे सन्निहितं चरन्तम् अन्तश्चरन्तं हंसमात्मानम् आदरयुक्तेन आशयेन अन्तःकरणेन ग्रहीतुकामा ज्ञातुमिच्छुः निश्चलतां ध्यानपरतां गाहते । उपमा ।

¶ From Kāśikā 7-3-47

|| Ibid. The Kāśikā gives स्वका and स्विका as examples.

9. छलपक्षे तव हंसस्य श्रीसूर्यस्य अभिमुखी यात्रा प्रयाणं न शस्ता । प्रतिसूर्यं यात्रायाः शास्त्रे निषिद्धत्वात् ।

यदाहुः—

दिनकरकरप्रतप्तां मकरादावुत्तरां च पूर्वां च ।
यायात् कर्कटकादौ याम्यामाशां प्रतीचीं च ॥
तिग्मांशुशश्ययनयोरनुकूलमाहुर्यानं प्रशस्तमुभयोरुपयत्प्रभावे ।
यायाद्दिवानिशमसंशयमन्यथा तु यातुर्भवन्ति वहुधा वधवन्धदोषाः ॥
अयनानुकूलगमनं हितमर्केन्द्वोर्द्वयोरसंपत्तौ ।
द्युनिशं जयाय यायाद्विपर्यये क्लेशवधवन्धाः ॥
अयनेन गतोऽर्कसोमयोः द्युनिशं वा स्थितयोः पृथक् पृथक् ।
विदुषामिव शब्दशास्त्रवित् समवाये द्विषतां विराजते ॥

तथा लग्नस्थे सूर्ये प्राचीं यातुश्च सूर्याभिमुखी यात्रा—

दिशामधीशा रविशुक्रभौमतमोयमेन्द्विन्दुजसूरयः स्युः ।
ललाटगे न प्रवसेद्दिगीशे गन्तव्यमस्मिन् खलु कण्टकस्थे ॥
लग्नस्थश्चण्डरश्मिस्तनयरिपुगतो रात्रिनाथो ललाटी
माहेयः कर्मसंस्थो हिमकरतनयो वन्धुगो द्वित्रिसंस्थः ।
जीवो लाभान्त्यसंस्थस्त्रिदशरिपुगुरुः सप्तमश्चार्कसूनुः
स्यात् सूनुः सिंहिकाया निधननवमगः सर्वदैव प्रयाणे ॥

22. वयं सुवर्णशैलात् मेरोः अवतीर्य तूर्णं तं नलं स्मरकेलिकाले सुरतश्रान्तं नृपं पक्षैः वीजयामः । किंभूतैः—चामरेण वद्धसख्यैः सदृशैरित्यर्थः । पुनः किंभूतैः पक्षैः—स्वर्वाहिन्या गङ्गाया वारिकणैः अवकीर्णैः । "वीजिर्धातुषु अपठितोऽपि शिष्टप्रयोगात् मिलिखाचिकचिक्षपिवत्|| धातुतया द्रष्टव्यः ।"§

तथा च भट्टेन्दुराजेन स्वालङ्कारे—

श्रुत्या संबन्धविरहाद्यत् पदेन पदान्तरम् ।
गुणवृत्ति प्रधानेन युज्यते रूपकं च तत् ॥
वन्धस्तस्य यतः श्रुत्या श्रुत्यर्थाभ्यां च तेन तत् ।
समस्तवस्तुविषयमेकदेशविवर्ति च ॥
समस्तवस्तुविषयं मालारूपकमुच्यते ।
यद्वैकदेशवृत्ति स्यात् पररूपेण रूपणात् ॥ इत्यत्र
उत्पतद्भिः पतद्भिश्च पिच्छालीबालशालिभिः ।
राजहंसैरवीज्यन्त शरदैव सरोनृपाः ॥

इति एकदेशविवर्त्युदाहरणे व्याख्यातम् ।

24. स राजा नलः यज्वा यजनशीलः सन् विवुधव्रजत्रा विदुषामायत्तं कृत्वा

|| C reads क्लवि for कचि.

§ This portion also is from भट्टेन्दुराज.

राज्यं भुंक्ते। कया—अध्वरस्य यज्ञस्य यत् आज्यं घृतं तस्य उपमया एव। यथा आज्यं विबुधव्रजाय देवतासमूहाय देयं कृत्वा भुंक्ते तथा। किंभूतः—श्रितानां श्रोत्रियाणाम् आयत्तीकृता श्रीर्लक्ष्मीर्येन स तथा। पुनः पूर्वम् अध्वरस्य आज्यं शेषं हुतशेष भुंक्ते। अन्त्यं राज्यम् अशेषं समग्रमपि भुंक्ते चक्रवर्तित्वात्[*]। अनुप्रास उपमा व्यतिरेकश्च। 'शब्दोपात्ते प्रतीते वा सादृश्ये वस्तुनोर्द्वयोः। तत्र यद्भेदकथनं व्यतिरेकः स उच्यते'' ॥ उपमया चेति[†] पाठे उत्प्रेक्षापि।

62. यमित्थमात्थादरिणी तमर्थमिति पाठो व्याकृतः। यमित्थ मामात्थमहो तमर्थम् इति पाठे इत्थमित्यर्थे इत्थ इति अकारान्तो निपातः। तथाच शाङ्खायनकल्पसूत्रे द्वादशाध्याये—इहेत्थ प्रागपागुदगधरागरालागुदभर्त्सत इत्यत्र[¶] इत्थ इतिप्रयोगो दृश्यते। इत्थ मामात्थम् इति पदानि। आत्थ इत्यर्थे आत्थम् इति निपातः। इत्थम् अमुना प्रकारेण मां त्वम् आत्थं ब्रवीषीत्यर्थः। यमित्थमात्थ त्वमहो इति पाठान्तरम्।

64. हे ईशस्य श्रीमहादेवस्य अणिमलक्षणम् ऐश्वर्यं तस्य यो विवर्तः परिणामविशेषः तद्वत् कृशं मध्यं यस्याः सा तथा। तस्याः संबोधनम्। अत्र ओजोगुणः। हे कृशोदरि लोकेशो ब्रह्मा तस्य लोकेशया ये लोकाः ब्रह्माण्डस्थिता जनास्तेषां मध्ये वर्तमानं तिर्यञ्चमपि पक्षिणम् अज्ञम् अज्ञानजडमपि मां त्वम् एवंविधम् अज्ञ जानीहि। किंभूतम्—मृषानभिज्ञरसज्ञतायाः सत्यवादितायाः उपज्ञा तया प्रथमतः प्रणीता समज्ञा[§] कीर्तिः यस्य मम तं तथा[‡]। ''उपज्ञोपक्रमं तदाद्याचिख्यासायाम्''मिति सूत्रेण रसज्ञतोपज्ञं समज्ञेति तत्पुरुषस्य नपुंसकत्वम्। मम कीर्तिः[‖] सत्यवादितोपज्ञमित्यर्थः। एतदु भवति—मृषा अनृतभाषणे अनभिज्ञा रसज्ञा जिह्वा येषां ते तथोक्ताः तेषां भावस्तत्ता तत्र उपज्ञा[**] उपक्रमस्तस्य समज्ञा कीर्तिर्यस्य मम स तथा। सत्यवदनोपज्ञं मम कीर्तिरित्यर्थः। समाज्ञायते अनया इति समाज्ञा कीर्तिः। समज्ञेति पाठे

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[*] Vidyā says—यथा किल स यज्वा अध्वरस्य हविर्विबुधव्रजत्रा कृत्वा देवेभ्यो दत्वा भुङ्क्ते तथा किल राज्यमपीत्यर्थः। यद्येवं तर्हि यथा आज्यं परिशिष्टं स्वल्पं भुङ्क्ते तथा राज्यमपीत्याशङ्क्याह। पूर्वमाज्यं पुनः शेषमुद्धृतं भुङ्क्ते, अन्त्यं राज्यं पुनरशेषं समस्तमित्यर्थः।

[†] उपमयेवेति ? Vidyā and Malli read उपमयेव for उपमयैव.

[¶] P 141 Vol. I of Hillebrandt's edition.

[§] Ought to be समाज्ञा.

[‡] Cf. Nārāyaṇa's second explanation—मृषानाभिज्ञा सत्यवादिनी रसज्ञा जिह्वा येषां तेषां भावः सत्यवादिता, मृषानभिज्ञरसज्ञताया उपज्ञा (आद्यं ज्ञानम्) मृषानभिज्ञरसज्ञतोपज्ञं तेन समज्ञा कीर्तिर्यस्य.

[‖] C explains समज्ञा as प्रतिज्ञा which does not suit the context.

[**] C......तत्र उपक्रमः तस्य समज्ञा सम्यक् ज्ञानं यस्य मम स तथा। सत्यवदनोपज्ञं मम ज्ञानमित्यर्थः।

समस्मिन् सर्वत्र ज्ञायते इत्यर्थः। अथवा मृषानभिज्ञाश्च रसज्ञाश्च सहृदयाः तेषां भावो मृषानभिज्ञरसज्ञता तत्र उपज्ञा आद्यज्ञानं येषां ते तथा तेषु समज्ञा कीर्तिर्येषां तेषु मध्ये मत् माद्यन्ती ज्ञा ज्ञानं यस्य सं तथा। सत्यवादिनां रसज्ञानां श्रेष्ठमित्यर्थः। "उपज्ञा ज्ञानमाद्यं स्यात्"। पक्षी किल तामससृष्टित्वात् जडः अनृतवाक् भवति। अहं तु न तथा। तस्मान्मयि विश्वस्य ब्रूहि। अनुप्रासः।

65. नोऽस्माकं मुखे या सरस्वती वाणी वर्तते सा श्रुतीनां वेदानां प्रतिवेशिनीनां ब्रह्ममुखानि प्रतिवेश्मानि तत्र स्थितानां मध्ये वासवती। अथवा मन्मुखे एव प्रतिवेशिभावेन स्थितानां श्रुतीनां मध्ये सरस्वती वसति। अद्धा असंशयम् इयम् अस्मद्वाणी ताभ्यो ह्रिया एव श्रुतिभ्यो लज्जयैव न चलति। उत्प्रेक्षते—सत्सङ्गगुणेन नद्धा यथा बद्धा इव साधुसङ्गतिरेव गुणो रज्जुः तेन बद्धा इव। या किल गुणेन दोरकेण बध्यते सा च न चलति। ध्रुवेवादीनामेव संभावनाभिधानक्षमत्वात् उत्प्रेक्षायामविवक्षितस्य साधर्म्यमात्रस्य प्रतिपादने पर्याप्तस्य यथाशब्दस्य संभावनाभिधानेऽशक्तिरवाचकत्वमित्यत्र दोषः §। यथा—उद्ययौ दीर्घिकागर्भान्मुकुलं मेचकोत्पलम्। नारीलोचनचातुर्यशङ्कासंकुचितं यथा॥ अत्र (अ)वाचकत्वम्। अतः केचिदुपमां व्याचक्षते दोषभयात्। महाकविप्रयुक्तत्वात् तु प्रयोगः। तथाच—शरीरबद्धः प्रथमाश्रमो यथा इत्युक्तम्। समासोक्तिरुत्प्रेक्षा च। उपमा वा पक्षे अनुप्रासोऽपि।

73. हे दमयन्ति त्वयापि वा अथवा अस्मिन् नलप्रार्थनलक्षणे विषये निधातुम् अहं किम् अधिक्रिये। अपि तु नाहं तत्र अधिकारी कर्तव्यः। किंभूते—शङ्किता संदिग्धा धिक्क्रिया धिक्कारो यत्र तत्र तथा। हे उर्वीपतिपुत्रि इतः अस्मात् कार्यात् पृथक् अन्यत् यत् यत् प्रार्थयसे तत् अहं सर्वं कुर्वे। "कल्याणानां त्वमिह महतामीशिषे त्वं विधत्से, पुण्यां लक्ष्मीमथ मयि दृशं देव देहि * प्रसीद। यद् यत् पापं प्रतिजहि जगन्नाथ नम्रस्य तन्मे, भद्रं भद्रं वितर भगवन् भूयसे मङ्गलाय" इतिवत् "यत् यदिति येन केनचित् रूपेण स्थितं सर्वात्मकं वस्तु आक्षिप्तम्। तथाभूतमेव तच्छब्देन परामृश्यते" † इति यद्यादित्युक्त्वा तदित्युक्तेऽपि न दोषः। यत् त्वमिति पाठान्तरे दैवरक्ताः किंशुकाः।

90. भवान् मे मम नलदत्वमेत्य नलदातृत्वं प्राप्य चन्दनलेपस्य कृत्यं तापोपशान्तिलक्षणं कि न कर्ता। कस्य—हृदः हृदयस्य। किं कृत्वा—इतः मयि विषये रणस्य रणरणकस्य औत्सुक्यस्य मूलं भूत्वा। किंभूतो भवान्—विः

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§ Cf. Kāvyaprakāśa, Chap. 10—उत्प्रेक्षायामपि संभावनं ध्रुवेवादय एव शब्दा वक्तुं सहन्ते, न यथाशब्दोऽपि। केवलस्यास्य साधर्म्यमेव प्रतिपादयितुं पर्याप्तत्वात्। तस्य चास्यामविवक्षितत्वादिति तत्राशक्तिरस्यावाचकत्वं दोषः। यथा—उद्ययौ दीर्घिका etc.

* C देहि देव।

† Kāvyaprakāśa, Chap. VII.

पक्षी। किंभूतस्य-अकाण्डमेव अकालमेव आत्मभुवा कामेन अर्जितस्य। अपिशब्दो विरोधे। य किल आत्मीयया भुवा अर्जितस्य वीरणस्य तृणविशेषस्य मूलं भवति स वीरणमूलनलदयोः पर्यायत्वात् नलदत्वम् उशीरत्वं प्राप्य हृदये चन्दनलेपकृत्यं मलयजलेपकार्यं कथं कुरुते[‖]। चन्दनलेपो ह्यन्य एव। अतस्तस्मात् पृथगेव वीरणमूलनलदशब्दाभ्यामभिधेयमुशीराख्यं वस्तु स्वकार्यं भिन्नमेव करोति। उशीरं वीरणीमूलं च शीतत्वात् प्रायेण तापं शमयति। तदपि काण्डेन पर्वणा रहितं भुवि उद्गतं च भवति। मूलं किल सकलमेव काण्डरहितं भवति। "नलदमुशीरमकरन्दयोः"। श्लेष उपमा विरोधश्च।

98. उन्मत्तम् आसाद्य हरः श्रीमहादेवः स्मरः कामश्च द्वावपि असीमां मुदं हर्षम् उद्वहेते। तयोर्मध्यात् पूर्वः प्रसूनं धत्तूरकपुष्पं प्राप्य। हरस्य धत्तूरकं प्रियम्। नूनं द्वितीयः कामः विरहस्य आधिभिर्दूनं पीडितम् उन्मत्तं पुरुषं प्राप्य मुदं वहति। कया-परेण सह शत्रुणा सह स्पर्धितया[†]। परस्परं संहर्षेण द्वावपि उन्मत्तं प्राप्य नूनं हर्षं वहतः। उत्प्रेक्षा व्यतिरेकश्च।

101. हे भैमि तस्य नलस्य बहिरिन्द्रियाणां बाह्यानां चक्षुरादीनां स्वसंबन्धि आत्मनो देवभूयं देवत्वभवनम् अद्य चरितार्थमस्तु। किंभूतस्य-त्वयि दमयन्त्यां बद्धबुद्धेः त्वद्गतान्तःकरणस्य। किंभूतानाम्-तपोभिः उपवासव्रतिनाम्। इन्द्रियाणां बाह्यानां चक्षुरादीनां हि भोजनं शब्दादिविषयोपभोगः। त्वद्गतचित्तत्वात् भोगाभावे तेषामुपवासव्रतम्। पुनः किंभूतानाम्-तपोभिः त्वां लब्ध्वा अमृतवत् अमृतस्य वा तृप्तिं भजन्ते तेषां तथा। तेषां विषयत्याग एव तपः। तथाच विष्णुपुराणम्[*]-देवा वैकारिका दश। तस्य व्याख्यानम्-देवा द्योतनशीलाः चक्षुरादयः। त्रिविधादहंकारात् इन्द्रियाधिष्ठात्रीणां देवतानाम् इन्द्रियाणां भूतसूक्ष्माणां च सृष्टिः। सात्त्विकात् इन्द्रियाधिष्ठात्रीणां देवतानां सूर्यादीनां दशानां सृष्टिः। यथा चक्षुषः सूर्यः श्रोत्रस्य दिशः पादयोः पृथ्वी पायोर्मित्रः। एवम् अपरबुद्धिकर्मेन्द्रियाणामपि इन्द्रियाणां द्योतनयोगात्, तथा अधिष्ठात्रीसंबन्धात् देवत्वम्। तस्य वैकारिका इति नाम। राजसात् चक्षुरादीनां सृष्टिः। स तैजसः। तामसात् भूतसूक्ष्माणां शब्दादीनं सिद्धिः। स भूतादिसंज्ञः। देवा अपि उपवासैः तपसा च देवत्वं प्राप्य अमृततृप्तिं भजन्ते। अनुप्रासः समासोक्तिश्च।

125. द्व्यणुकादिसृष्टि वैशेषिकानाम्। ईश्वरेच्छापूर्वकम् अदृष्टलक्षणप्राणिपूर्वकर्मवशात् निमित्तकारणात् परमाणुभ्यः पार्थिवाप्यतैजसवायवीयेभ्यः सम-

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[‖] C यः किल आत्मीयया भुवा आर्जितस्य वीरणस्य तृणविशेषस्य मूलं भवति स कथं नलदत्वं सल्लकीत्वं प्राप्य हृदये चन्दनलेपकृत्यं करोति।

[†] Vidyā says उत्प्रेक्षते-नूनं निश्चितं परस्पर्धितया हरस्य स्मरे ईर्ष्या स्मरस्येव हरे इत्यर्थः.

[*] 2, 43, Part I.

वायिकारणेभ्यः जगदुत्पत्तिः। अदृष्टवशात् परमाणुद्वयसंयोगः। ततो द्व्यणुकम्। ततो द्व्यणुकत्रयसंयोगात् त्र्यणुकम्। तत्संयोगाच्च स्थूलस्थूलतरस्थूलतमत्वं क्रमेण। अणुपरिमाणं मनः। ततो द्वयोर्मनसोः परमाण्वोः संयोगात् कामोत्पादकं द्व्यणुकम्। ततः क्रमेण मनसिजदेहोत्पत्तिः।

CANTO IV.

13. C. P, Vidyā, Malli and Jina read आगमितं मुखम् for आगमि तन्मुखम्. The latter reading is artificial.

16. C. P. Vidyā, Malli and Jina read स्मरकृतिम् for स्मरकृताम्.

63. अमीकृता—Acc. to Nārāyaṇa, who reads अमा कृता, अमीकृता इति पाठः क्लिष्टकल्पनयोपेक्ष्यः. C. P, Vidyā and Īśānadeva read, however, अमीकृता. Malli reads अमा कृता. Jina does the same, but he explains the reading अमीकृता. Malli explains अमा कृता thus—सा च तिथिः अमा अमितिर्बहुमानस्यास्यामिति व्युत्पत्त्या अमा अमानामका कृता किम्। मातेर्भावार्थे सम्पदादिक्विपि नञ्समासे मत्वर्थीये चाकारप्रत्यये यस्येति लोपे अजाद्यतष्टाप्। न त्वमा सहभावोऽस्यां सूर्याचन्द्रमसोरिति व्युत्पत्त्या इत्युत्प्रेक्षा। अमेति सहार्थे अव्ययं ततो भावप्रधानान्मत्वर्थीयाकारात् टाप्। For C. P's explanation see Extracts.

66. C. P. Vidyā and Jina read मधुजितम् for मधुभिदम् found in Malli and N,

68. C. P reads धृतिभिया for मृतिभिया (N and Malli). The former reading is given by N as a variant,

70, C, P and Vidyā read द्विजराजभिया for……धिया. The latter reading is given by C, P as a variant.

73, C, P and Vidyā read वियोगिवधागसा for………वधैनसा found in N and Malli. The former reading is given by N as a variant. Jina reads… वधांहसा and gives……वधागसा as a variant.

76. The verse is variously explained. See C, P's explanation in the Extracts.

Vidyā alone reads परिप्लुत for परिप्लुति. C, P, Vidyā, N and Jina agree in reading निरैष्यत. Malli and Īśānadeva read निरैद्यत, but the latter explains the reading निरैष्यत also. Acc. to Jina and C. P, निरैष्यत is the लृङ् form of इण् भावे, preceded dy निः. Acc. to Nārāyaṇa, it is the भावे लङ् of the आत्मनेपदी root ईष सर्पणे. Īśānadeva derives it from इषु गतौ (दिवादि). Jina mentions the reading निरैद्यत and says निरैद्यतेति यथाकथञ्चित् कर्मणि.

Acc. to Nārāyaṇa and Jina, "to be three-eyed (त्रिनेत्र)" means "to be angry". Jina says also that the "third" eye might refer to ज्ञानचक्षु (नेत्रद्वयं प्रसिद्धं तृतीयं चान्तरं ज्ञानरूपम्).

Narahari says त्वयि अक्षिगते दृश्ये सति द्वेष्ये सति च कस्य जनस्य त्रिभिर्नेत्रैर्न निरैष्यत न प्रादुर्भूतम्, अपितु सर्वस्यापि जनस्य । त्वयि ईदृशे सर्वेऽपि क्रुध्यन्तीत्यर्थः । अथवा त्वयि अक्षितां गते कामो नामैकं नेत्रं मनोरथरूपत्वात् सर्वस्यापि जनस्य त्रिभिर्नेत्रैः प्रादुर्भूतम् । अतो हरस्य प्रयासो वृथा जात इत्यर्थः ।

77. C. P, Vidyā, Malli and Jina read त्वयि च सति for त्वयि वसति.

90. Some read अङ्ग विगर्हणम् for अङ्ग विगर्हणा. Malli reads अङ्गविदारणम् and explains it as शरीरविपत्तिः.

91. All read दुर्नय for the incorrect दुर्णय found in N. See Pt. Śivadatta's note on the verse.

96. The विरहिन्, in order to avoid looking at the rising moon, turns his back at the east; and the south wind (दक्षिण पवन) which might mean also 'the wind of the right' comes and touches him on his left, and not on the right (दक्षिण), because he faces the west (X). The दक्षिण wind is thus not दक्षिण. The real meaning is, however, that the south wind, though called दक्षिण पवन, is never दक्षिण (favourable) to forlorn lovers. The epithet शमनदिक्पवन 'the wind that comes from the South, the region ruled over by Yama' is purposely used; such a wind of course cannot be pleasant or favourable (दक्षिण). If, however, we insist on calling it दक्षिण, we must suppose it to be the right (दक्षिण) arm of Cupid. Throughout the verse the word दक्षिण is played upon.
The idea of forlorn lovers turning their backs at the moon is found in Kādambarī–इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभागनिपतितैः...छिद्रितमिव शशिकिरणैः.

102. इतोऽष्टसु वक्रोक्तिः C. P. Vidyā says इतः सकाशादष्टसु वाक्येषु श्लेषवक्रोक्तिरलंकारः । यदुक्तं रुद्रटे—वक्त्रा यदन्यथोक्तं व्याचष्टे वान्यथा तदुत्तरदः । वचनं यत् पदभङ्गैर्ज्ञेया सा श्लेषवक्रोक्तिः ॥

110. C. P and Vidyā read अनुपपत्तिमतीमपि दुःखिता for अनुपपत्तिमतीमीतदुःखिता. Malli and Jina also reod अपि.

111. C. P, Vidyā and Jina (Text) read बिसम् (शम्) for हिमम् found in Malli, Jina and N. The latter, however, gives बिसम् as a variant.

(X) Narahari says प्राच्यां हि चन्द्रोदयः । तद्विमुखस्य पश्चिमाभिमुखस्य दक्षिणः पवनो दक्षिणो न भवति वामभागवर्तित्वात् ।

112. C. P reads जलजबालमृणालजलानिलैः for जलजनालमृणालजलादिभिः found in Vidyā and N. C. P remarks जलादिभिरिति पाठान्तरम्। नालमृणालेति पाठान्तरम्. Jina (Text) has जलजबालमृणालजलादिभिः, but Jina reads नालमृणाल, and remarks that, though नाल and मृणाल mean the same thing, we have to suppose a difference in shape. Malli reads जलजजालमृणालजलादिभिः and says जलजजालैः पद्मसमूहैः.

113. C. P mentions जल्पलता as a variant for कल्पलता.

115. C. P. Vidyā, Īśānadeva, Malli and Jina read सुतालयमेतवान् for...... मीयिवान् found in N. Malli reads द्रुततरः for धृतदरः found in C. P, Vidyā, N and Jina.

117. Narahari reads भेदव्यपाकृतमिथःप्रतिघातम् for भेदव्यपाकृति मिथःप्रतिघातम्. He says ताभ्यामक्रमेणाभिधीयमानमपि तद्वचः भेदेन वक्तृभेदेन अर्थभेदेन वा व्यपाकृतो दूरीकृतो मिथःप्रतिघातो विरोधः प्रतिबन्धो वा अश्रवणं प्रतीत्यजनकत्वं वा यत्र तादृशमेवाभूत्। तथाहि द्वाभ्यां सकृदुच्चार्यमाणयोः परस्परमन्यार्थत्वं वा स्यात्। अन्योन्यपराहत्या अश्रवणं वा स्यात्। अर्थप्रत्यायकत्वं वा न स्यात्। तदत्र किमपि नास्तीत्यर्थः। C. P, Malli and Jina read भेदव्ययाकृति for भेदव्यपाकृति.

121. Vidyā, Malli and Narahari read भवद्विधाभिधाभिः for भवद्विधाविधाभिः found in C. P and N. C. P, however, mentions the former reading. Narahari says अथ संबोधने। तस्मात् भवद्विधानामभिधाभिर्वचोभिः हेतुभिरपि कृशिम्नः शमना तया हेतुभूतया अनया भैम्या रुचिः स्वाभाविकी कान्तिः प्राप्तुमुचिता। कृशिमानं शमं नयतीति वा। कृशिम्नः शमनं यातीति वा। कृशिमशमनया रुचिरिति रुचेर्वा विशेषणम्। See also Extracts.

122. C. P. Vidyā, Malli and Jina read लज्जापदम् for लज्जास्पदम्.

Extracts from C. P—

18. तत् अद्भुतम् उदयति स्म। यत् तत्र तस्यां धरणिभृतो राज्ञः भुवि तत्पुत्र्यां दमयन्त्यां विषये आलिभिः सखीभिः विमृश्य बाष्पस्य अश्रुणो निरीक्षणात् अनुमितोऽपि नलः तापकरो न व्यभिचचार नल प्रवास्या विरहज्वरकर इति सखीभिः सम्यगेव ज्ञातम्। यतो धरणिभृतः भुवि पर्वतप्रदेशे धूमभ्रान्त्या बाष्पस्य गोपालघटीबाष्पस्य निरीक्षणात् विमृश्य योऽनलो वह्निरनुमितो भवति तापकरः स व्यभिचरति। यतो यः संततोर्ध्वबहलधूमवत्त्वात् वह्निमानयं पर्वतः धूमवत्त्वात् इत्यनुमीयते तत्र वह्निर्भवत्येव अव्यभिचारी। अन्यत्र बाष्पेण व्यभिचरति। अत्र तु बाष्पेण लिङ्गेन अनुमितोऽपि नलो न व्यभिचरति स्म

इत्याश्चर्यम्। तापकरोऽनल इति सन्धौ सति पक्षे नलः, पक्षे च अनल इति अकारप्रश्लेषे शब्दश्लेषः।

20. यदि तया विधुश्चन्द्रो भानुमानमानि। कया—विधुरमात्मानं मन्यते विधुरमानिनो भावस्तया। एकमपीदम् आवर्त्य द्विधा व्याख्येयम्। अहो आश्चर्यं। तु पुनः स चन्द्रः तस्या हृदयं कथं तथा अंशुभिः अजिज्वलत्। किभूतम्—वियोगभरेण यत् अस्फुटनं तेन स्फुटीकृतं दृषत्त्वं येन तत् तथाविधमपि कथं ज्वालयामास। चन्द्रस्य अविधुरत्वात् श्रीसूर्यवद्दीपनमनुचितमित्यर्थः†। अनुप्रासो विरोधश्च।

63. खलु इति मन्ये। यः पक्षः विरहिभिर्बहु मानम् अवापि। ण्यन्तमण्यन्तमपि वा। स पक्षः बहुलः अजनि बहु मानमस्यास्तीति बहुलः। सिध्मादिपाठात् लच्। अथवा बहु मानं लायते आप्यते बहुलः। अथवा बहु लाति गृह्णाति इति बहुलः। क्षयित्वे पूर्णचन्द्राभावात् अन्धकारपक्षोऽजनि। यत्र यस्यां तिथौ तस्य बहुमानस्य अमितिः अतिमात्रता मितिराहितत्वं तैः सकलैरपि विरहिभिर्व्यरचि। किं सा तिथिः अमीकृता अमावस्या कृता। अनमा अमा कृता अमीकृता। मानं मा प्रमाणम्। न मा अमा। तस्यां हि सर्वथा चन्द्राभावः। च्विप्रत्यये ईकारः। पक्षे बहुलशब्दः पुंल्लिङ्गः। यदाह—बहुलं भूरिवियतोर्बहुलः पावके शितौ। कृष्णपक्षे तु बहुला* सुरभ्यां नीलिकैलयोः॥‡

76. त्वं पुरभिदा श्रीमहादेवेन अदृश्यतां गमितः। कया—त्रिनयनत्वस्य या परिप्लुतिः§ विप्लवः बाहुल्यं तया तस्या वा शङ्कया। यतः हे स्मर त्वयि अक्षिगते दृश्यतां गते किं कस्यचनापि त्रिभिर्नयनैर्न निरैष्यत अपि तु सर्वः कोऽपि त्रिनेत्रोऽभविष्यत्। अत्युन्मत्तत्वात् अयमाभाणकोपन्यासः। इण् गतौ क्रियातिपत्तिः स्यत्। भावे आत्मनेपदम्। अथच "भवेदक्षिगतो द्वेष्यः" इति हलायुधस्मरणात्¶ त्वयि द्वेष्ये सति। अत्रानुमानं प्रमाणमाह। लोकः त्रिनेत्रो भवेत् कामस्याक्षिगतत्वात्। यस्य यस्य कामोऽक्षिगतः स स त्रिनेत्रः। यथा श्रीमहादेवः। तथा च अयं कामाक्षिगतत्वात्। तस्मात् त्रिनेत्रः। एकत्र

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† Narahari says तया चन्द्रः सूर्यः इत्यमानि यदि अज्ञायि यद्यपीत्यर्थः। स पुनश्चन्द्रः वियोगातिशयेन स्फुटीकृतं दृषत्त्वं पाषाणभावो यस्य तदेवंविधमपि भैमीहृदयं तथा रविरिवांशुभिः कथमजिज्वलत् अहो। लोके अन्यदन्याकारेण कल्प्यमानं तत्कार्यकारि न भवति। अत्र तु विधुः सूर्यतया कल्प्यमानः तत्कार्यं सन्तापं करोतीत्याश्चर्यम्।

* Ms बहुलः।

‡ Hemacandra's Anekārthasaṃgraha 3. 666, 7.

§ Vidyā says त्रिनयनत्वस्य यत् परिप्लुतं व्याप्तिःतस्य शङ्कया। सर्वोऽयं जनो मा त्रिनेत्रो भवत्विति भयेन त्वमदृश्यः कृतः इत्यर्थः।

¶ Abhidhānaratnamālā 2. 211.

द्वेष्यः, अपरत्र दृश्यः कामः । उत्प्रेक्षानुमानं च । अक्षिगत इति श्लिष्टम् ।

43. तया अथ मुहुर्यथा भवत्येवं निन्दितश्चन्द्रो यया । तथा स्तुतो विधुन्तुदो राहुर्यया तया तथा सखी निजगदे उक्ता । वक्ष्यमाणयोरपि चन्द्रनिन्दाराहुस्तुत्योः सामान्येन प्रतिपादनात् अतीतत्वेन निर्देशः । यथा "क्रमादमुं नारद इत्यबोधि सः" इति भविष्यति अपि नारदबोधे "ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः" इति* प्रागेव मुनिदर्शनस्य सामान्येन अतीतत्वेन निर्देशः । अनुप्रासः ।

44. हे सखि नराश्च सुराश्च अब्जभुवश्च तेषां मध्ये यावता यत्संख्यातेन अनेहसा कालेन यस्य यत् युगं भवति गणितशास्त्रेऽस्ति तेषामिव विरहिणामपि तत् युगं गणितागमे कथं न गणितम् । किंभूतम्—रतवतोः परस्परं रतियुक्तयोः यूनोः स्त्रीपुरुषयोः क्षणैर्निमेषकालावयवैः कैश्चिन्मितम् एकेनैव वा क्षणेन मितं संख्यातम् । षष्ट्यधिकशतत्रयदिनैर्देवानां दिनम् । दिव्यवर्षाणां द्वादशसहस्रैः कृतत्रेताद्वापरकलि इति चतुर्युगं देवानां युगम् । दैविकानां युगानां यत् सहस्रद्वयं तेन ब्रह्मणो दिनमेकम् । तथाहि परिगणनया ब्रह्मणः पञ्चाशता वर्षैः परार्धं परार्धद्वयं ब्रह्मणः परमायुः । यथेच्छं तेषां परिगणना । तथा प्रीतिमतोर्यूनोः ये क्षणास्तैरेतावत्संख्यैः एकेनैव वा रतवद्युवक्षणेन विरहिणो युगं भवतीति किं न गणितम् । किल यस्तयोः क्षणः स वियोगिनोर्युगान्तकल्पः । उपमातिशयोक्तिश्च ।

121. हे सख्यः कतिपयदिवसैः वः युष्माकं वयस्यया दमयन्त्या स्वयमभिलष्य वरीयान् भर्ता वरिष्यते । तत्तस्मात् अद्य अनया सुतया भवद्विधानां सखीनां विधाभिः उपचारप्रकारैः रुचिः शोभा आप्तुमुचिता अर्हा पुनरपि स्वशरीरकान्तिः प्राप्यताम् । कीदृशी इत्याह—क्रशिमशमनया† क्रशिमशमाय नयो यस्याः सा तथा । अथवा कया—क्रशिम्नः कृशत्वस्य शमना‡ उपशमकारिता तया कृत्वा । अभिधाभिरिति पाठे अभिधाभिरुक्तिभिः । अयमर्थः—क्रशिमशमनया करणभूतया रुचिः कान्तिः प्राप्तुमुचिता । अथ भवद्विधाभिधाभिः रुचिः योग्यवरविषयोऽभिलाषः कान्तिरेव वा प्राप्तुमुचिता ।

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* Māgha 1. 1, 3.

† Cf. Vidyā—कीदृशी रुचिरित्याह—क्रशिम्नः कृशत्वस्य शमाय शान्त्यै नयो यस्याः सा । यया रुच्या अस्याः कृशत्वं शाम्यतीत्यर्थः । Nārāyaṇa says क्रशिमानं शमं शान्तिं नयति प्रापयतीति क्रशिमशमनया (रुचिः) । नयतेः पचाद्यच् । क्रशिम्नः शमनया इति भैमीविशेषणं वा । पक्षे नन्द्यादित्वादनः ।

‡ cf. Malli—सखीनामभिधाभिः उक्तिभिर्या क्रशिमशमना कार्श्यनिवर्तना तया उपायभूतया रुचिः कान्तिः etc.

CANTO V.

4. C. P. reads इन्दुभुवन (चन्द्रलोक) for इन्द्रभवन found in Malli, Naranari and N. Vidyā and Jina read इन्दुभवन (चन्द्रशाला) which is given by Nārāyaṇa as a variant. C. P. mentions इन्द्रभुवन as a variant, but it is probably a mistake for इन्द्रभवन.

11. C. P and Malli read द्योद्रुमान् for द्युद्रुमान्. Vidyā reads योद्रुमान्–यो नारदः तानतिप्रसिद्धान् द्रुमान् विवेद.

17. विभवव्ययलब्धाः (Malli and N) ……बद्धाः (Jina and Vidyā)……सृष्टाः C, P. Jina and Malli read संपदः for श्रीभराः found in C. P and others.

34. C. P, Vidyā, Jina and Malli read वसुमतीकमितारः for वसुमतीं कमितारः.

49. All except N read निर्गमनेन for निर्गमितेन.

82. C. P and Vidyā read अर्घति for अर्हति.

85. Malli alone reads याचनोक्तिविफलत्वविशङ्का-
त्रासमूर्छनचिकित्सितमेतत्। for
सार्थनोक्तिविफलत्वविशङ्का-
त्रासमूर्छदपमृत्युचिकित्सा।

94. C. P, Vidyā, Malli and Narabari read अमृतादाम् for अमृतादम्.

100. C. P, Vidyā, Īśānadeva and Narahari read भास्करस्य कतमस्तु तुलास्ते for भास्करस्य कतमस्तुलयास्ते. The former reading is mentioned by Nārāyaṇa as a variant. C. P says भास्करस्य तुला सदृशः कतम आस्ते। “तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्” इति तुलाशब्दप्रयोगे प्रतिषेधात् शेषलक्षणा षष्ठ्येव. Narahari remarks धर्मधर्मिणोरभेदात् तुलाशब्दस्तुल्ये प्रयुक्तः.

110. C. P remarks—कुमारीत्यत्र अमङ्गलदाय्यश्लीलत्वं न शङ्कनीयम्। अभिप्रेतमित्यादिवत् दोषस्य लोकेन संवीतत्वात्। तथाचोत्तरवृत्तिकारः स्वालं(कारे)—“असभ्यार्थान्तरमसभ्यस्मृतिहेतुश्च अश्लील”मित्यभिधाय “न गुप्तलक्षितसंवृतानी”त्यपवादमसूत्रयत्। (Vāmana's Kāvyālaṃkāra 2. 1. 15, 16)‡1 अप्रसिद्धलाक्षणिकलोकसंवीतासभ्यपदं नाश्लीलम्।

112. C. P. Vidyā and Narahari read भीमजार्थपरयाचनवाचे for……चाटौ (Nand Malli). N remarks याचनवाचे इति पाठे प्रार्थनवचनाय।

113. व्यतियताम्—“न गतिहिंसार्थेभ्य”इति प्रतिषेधात् “कर्तरि कर्मव्यतिहार” इति प्राप्तस्य आत्मनेपदस्य अभावे शतृप्रत्ययः C. P.

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‡ See also Extracts 8. 96.

115. C. P, Vidyā, Malli, and Jina read विधत्त for निधत्त.

117. C. P, Vidyā and Jina read रोहिणीरमणवंशभुवेव for भुवैव. Jina says यथा चन्द्रकुलप्रभवेणोच्यते तथा त्वया नोक्तमित्यर्थः. Malli reads रोहिणीरमणवंशभवेन.

121. C. P and Malli read प्रस्मृतः, like Nārāyaṇa. Vidyā and Jina read विस्मृतः. C. P remarks अत्र प्रस्मृतिः विस्मरणे रूढेः, न तु योगात् प्रकृष्टस्मरणे ।

132. C. P, Vidyā and Īśānadeva read यान् परं प्रति परेऽर्थयितारः for यान् वरं प्रति......found in other commentators. C. P says यान् अस्मान् प्रति परं केवलं परे अन्ये लोका अर्थयितारः ।

133. C. P, Vidyā and Jina read दानजनितोरुयशःश्रीः for दानज-निजोरु-यशःश्रीः (Malli and N).

135. C. P, Vidyā, Īśānadeva, Malli and Narahari read इष्टिम् for इष्टम्. Vidyā, Jina (comm.) and Malli read धर्मार्था like N. C. P, Jina (Text), Īśānadeva and Narahari read धर्मार्थाम् । See Extracts.

Extracts from C. P.—

29. यस्मादेनं युवानं सा प्रसिद्धा योगिनां धीः बुद्धिरपि न पश्यति । योगिनोऽतीन्द्रियज्ञा अपि न जानन्ति । यस्याः योगिबुद्धेः पन्था यत्पथः यत्पथस्य अवधिः परमाणुः । परमाणवो हि योगिप्रत्यक्षाः । ततोऽपि सूक्ष्मतरं योगिबुद्धेरगोचरम् । किम्भूतम्—तया बालया दमयन्त्या निजमनसि एव परमाणौ ह्री लज्जा सैव दरी तत्र शयनशीलं हरिं सिंहं कृतम् । चित्रप्रत्ययः । यथा गिरिगुहास्थितं सिंहं न कश्चन पश्यति । परमाणुपरिमाणं मनः । कामः संकल्पो विचिकित्सा श्रद्धा अश्रद्धा धृतिः अधृतिः ह्रीः धीः भीरित्येतत् सर्वं मन एवेति श्रुतेः मनःपरमाणुमध्ये लज्जा । तन्मध्येऽपि स्थितं सिंहं नृपं तत्रापि बालया गृहीतं कः पश्यति । बालग्रहो हि दुर्मोक्षो भवति । तथा च मुरारिः‡—मनोऽपि शङ्कमानाभिर्बालाभिरुपजीव्यते । अषडक्षीणषाड्गुण्यमन्त्री मकरकेतनः ॥ परमाणुसद्भावे प्रमाणम् । अणुपरिमाणतारतम्यं क्वचिद्विश्रान्तं परिमाणतारतम्यात्, महत्परिमाणतारतम्यं यथा आकाशादौ विश्रान्तम् । अतएव च नित्यत्वं तस्य सिद्धम् । यतः परं विभागो नास्ति स परमाणुः । कारणविनाशात् कारणविभागाद्वा वस्तुनो विनाशः । परमाणोश्च कारणानि अवयवा एव न सन्ति । कुतस्तेषां विनाशात् विभागाद्वा विनाशोऽस्य संभवति । ततो नित्यत्वम् । निरवयवत्वाच्च अतीन्द्रियत्वं । ततश्च

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‡ Anargharāghava 3·6.

योगिनामेव प्रत्यक्षाः परमाणवः ।

39. तस्य श्रीकृष्णस्य जैमिनिमुनित्वमुदीये जातम् । ईङ् गतौ । किम्भूतम्-विश्वरूपमूर्तिकलनात् धरणात् उपपन्नं घटमानम् । विश्वस्य मध्ये जैमिनिराचार्योऽपि मीमांसाशास्त्रे सूत्रकारः । किञ्च तत्र सहस्राधिकरणमध्ये एकं विश्वेदेवाधिकरणं कलितमस्ति । अपरं रूपाधिकरणं नाम कलितमस्ति । तत्र द्रव्यदैवतं हि कर्मणो रूपमिति रूपाधिकरणं विचारितमास्ति । इत्थं यो यो विश्वरूपकलनं कुरुते स स जैमिनिः । श्रीकृष्णोऽपि विश्वरूपकलनं कृतवान् तस्मात् जैमिनिरित्थमनुमानप्रमाणेनोपपन्नम् । सोऽपि जैमिनिर्ममाशनिं वज्रं व्यर्थतां निनाय । यतो मखभुजां यज्ञभागभुजां देवानां विग्रहं शरीरमसहिष्णुः ।

मन्त्रमयी हि देवता मीमांसकानां न विग्रहवती । इदमग्नये इदमिन्द्राय चतुर्थ्यन्तनामपदं देवता । केचन वेदान्तिप्रभृतयः नैयायिका वैशेषिकाः सांख्याश्च विग्रहवतीं देवतामाहुः । तदयुक्तम्—यतो विग्रहवत्त्वे सति युगपदनेकयजमानानां कर्मसु जायमानेषु एकमिन्द्रशरीरम् एकस्य यागे गतं तस्मिन्नेव काले अपरस्य हविः कथं ग्रहीतुं शक्नुयात् । ऐश्वर्ययोगाच्चेत् अनेकशरीराणि कृत्वा युगपत् सर्वत्र प्रयास्यति, यथा योगी योगबलेन कैश्चित् शरीरैर्विषयान् सेवते, कैश्चित् उग्रं तपश्चरेदिति । तदपि न । न हि याः काश्चित् देवता यज्ञे भागं लभन्ते । तासां सर्वासामपि परमैश्वर्ययोगोऽस्ति । देवतामात्रस्यापि यागे भागसंबन्धोऽस्ति । तथा च अनुक्रमणीकारः—‘या काचित् मन्त्रे श्रूयते सा देवता चेतना अचेतना वा भवतु । क्वचिद्बाणाः क्वचिद्धनुः क्वचिन्मौर्वी” । निरुक्तकारोऽपि सूक्तभाजो हविर्भाजश्च देवता इत्याह । या यत्र हविर्भजते सा तत्र देवता । ततश्च विग्रहवत्त्वेऽङ्गीक्रियमाणे युगपदेकस्या देवताया हविर्ग्रहणे शक्तिमत्त्वाभावात् कर्मणामभावे वेदस्याप्रामाण्यं स्यात् । मन्त्रमयीत्वे तु अङ्गीक्रियमाणे शरीराभावात् इदमिन्द्रायेति चतुर्थ्यन्तं पदं देवता । तस्या जात्याः सर्वत्र एकत्वात् अनेकयागेष्वपि संबन्धो घटते । ततश्च वेदप्रामाण्यम् । इत्थं जैमिनराचार्यो देवतानां विग्रहवत्त्वं न सहते । ननु यदि विग्रहवत्त्वं नास्ति तत् कथं वज्रहस्तः पुरन्दर इत्यादीनि श्रुतौ इन्द्रस्य हस्तविशेषणानि इत्याशङ्क्य आह । सममाशनिं वज्रहस्त इति विशेषितं व्यर्थतामर्थवादतां निनाय । प्रशंसामात्रमिदम् । न पुनस्तथ्यरूपम् । यतो विरोधे सति अयं गुणवादोगौणमिदं वज्रहस्तमिति वाक्यम् । तथा च भट्टाचार्यः—विरोधे गुणवादः स्यादनुवादोऽवधारिते । भूतार्थवादस्तद्धानादर्थवादस्त्रिधा मतः ॥ इति । अथवा मदशनिं व्यर्थतां निनाय । जैमिनेः स्मरणे विद्युन्न पतति । तथा च—जैमिनिश्च सुमन्तश्च वैशम्पायन एव च । पुलस्त्यः पुलहश्चैव पञ्चैते वज्रवारणाः ॥ इत्यपि केचिदाहुः । अनुप्रासो हेतुरतिशयोक्तिश्च ।

124. अथ यमस्तमहृष्टमनसमब्रवीत् । हे वीरसेनकुलस्य दीप यत् किमपीत्यौपाधिकमपि तमः त्वामपि अभिबुभूषति । तत् किं चन्द्रवंशवसते नल षष्ठ्य-

न्तो वा पाठः चन्द्रवंशवसतेस्तव सदृशम्, अपि तु न। तमसा दीपो नाभिभूयते चन्द्रान्वयोत्पन्नश्च। तमोऽज्ञानं च। दीपस्य हि स्वाभाविकस्तावन्न तमोऽन्वयः। चन्द्रवंशोत्पन्नस्य च न कारणवशात्। औपाधिकः पुनः काश्चिदयमुपाधिनिरासेन निरसनीयः। त्रिधैव हि गुणान्वयो दृष्टः। यथा—स्वभावादंशुषु शौक्ल्यम्। पटे च कारणवशात्। स्फटिके च लौहित्यं जपाकुसुमोपाधेः। अतएव अभिबुभूषति इति इच्छासन्प्रयोग औपाधिकत्वज्ञापनाय। रूपकं तमःशब्दश्च श्लिष्टः।

127. यत् खलु स्तोककस्य चातकस्य चञ्चुपुटेन अर्थिना विमुखता अभाजि शेतिशब्दमात्रजनिता[*]। तथाच—नकुलं सकुलं ब्रूयादित्यादिस्मरणम्। तथाष्टमीनवमीचतुर्दशीषु देवीतिथिषु पिष्टस्य पेषणबन्धनादि न कुर्वन्ति। तत्र हि अपभ्रंशभाषया पीठदलनं पीठबन्धनमित्यादिव्यवहारः। पीठस्य च देवीसंबद्धत्वम्। अतः शब्दमात्रादपि दोषोऽस्त्येव। तत् घनानां सङ्घे मेघवृन्दे म्लानिः कालिमा उल्लसति। किंभूते—शीतम् अभ्रपुष्पमपि दुष्प्रापं जलं दित्सति दातुमिच्छत्यपि। अथच आकाशकुसुममपि दित्सति।

135. या अद्य ते तव नोऽस्माकम् इष्टिमभिलाषं प्रति प्रतिश्रुतिरङ्गीकारोऽभूत् दास्यामीति। किंभूता—स्वः स्वर्गस्य आह्लादिनी। त्वं तां धर्मार्थां प्रति[§] श्रुत्या वेदेन सह प्रतिभटीकृत्य प्रतिमल्लां कृत्वा अन्वितं सार्थकम् आख्यापदं नाम यस्या एवंविधां सृज। यथा वेदवाक्यं सत्यमेव तथा कुरु। अङ्गीकृतस्य दाने धर्मो भवति। अथच इष्टिं यागं प्रति या प्रतिश्रुतिः[¶] प्रत्याश्रवणम् अस्तु श्रौषट् इति वाक्यं तदपि उच्चैरुदात्तः नीचैरनुदात्तः समाहारः स्वरितः इति पाठक्रमे प्रथमपठितेन, तथा 'ब्रूहि-प्रेष्य-श्रौषट्-वौषडावहानामादेः' इति उदात्ताधिकारपठितसूत्रविहितेनाद्येनोदात्तेन स्वरेण आह्लादयति। सापि धर्मार्था अपूर्वार्था सान्वया च। यतः श्रुतेराश्रावणस्य ओश्रावयेति अध्वर्युणा उक्तस्य वाक्यस्य समनन्तरम् आग्नीध्रेण ऋत्विजा प्रतिभटीक्रियते। तथा च कात्यायनः—"इध्मसंनहनान्यादायो श्रावयेत्याह" 'अस्तु श्रौषडित्यग्नीत्" इत्यभिधाय "एवं सर्वत्रा-

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[*] C सेति

[§] C धर्मार्थं प्रति प्रतिश्रुत्या वेदेन......

[¶] See Voc. sub voce. Vidyā says-तां प्रतिश्रुतिमङ्गीकारं सृज कुरु। काम्—या ते प्रतिश्रुतिः नोऽस्माकम् इष्टिमभिलषितं प्रति अभूदासीत्, अस्माकमभिलाषं प्रति यस्ते अङ्गीकारः। कीदृशी-स्वरेण अङ्गीकारेण आह्लादते इत्येवंशीला स्वराह्लादनी। तथा धर्मार्था। पुण्यार्थान् हि प्रतिमल्लान् कृत्वा अस्माकमङ्गीकारः कृतः। कीदृशीम्—अन्वितं सान्वयं सार्थकम् आख्यापदं प्रतिश्रुतीति नामपदं यस्याः तामन्विताख्यापदां श्रुतेर्वेदस्य प्रतिभटीकृत्य प्रतिपक्षीकृत्य। यतः प्रलिश्रुतेरीदृशोऽन्वयः। श्रुतेर्वेदस्य प्रतिभटा प्रतिश्रुतिः। या किल प्रतिश्रुतिः सा इष्टं यागं प्रति भवति। सापि आद्येन उदात्तेन स्वरेणाह्लादते। सापि धर्मार्था भवति।

श्रुतप्रत्याश्रुतेषु" इत्याह *। यद्यध्वर्युः गाढं वदति तदाग्नीध्रोऽपि उच्चैर्वदति। यदि स उपांशु तदा अपरोऽपि मन्दमिति सादृश्यात् सान्वयता।

Narahari explains the first two lines thus—

अस्माकमिष्टिमिच्छां प्रति अस्मदिच्छापूरण इत्यर्थः तव या प्रतिश्रुतिः करोमीति प्रतिज्ञा अद्याभूत्। कीदृशी—स्वराह्लादिनी स्वरेण मधुरस्वरेणाह्लादकारिणी तां प्रतिज्ञां धर्मार्थां धर्मप्रयोजनां श्रुतिप्रतिभटीकृत्य प्रमाणतया वेदप्रतिस्पर्धिनीं कृत्वा अन्विताख्यापदाम् अन्वितमनुगतं सर्वत्र व्याप्तमाख्यापदं यया सा तामीदृशीं कुरु प्रतिज्ञातार्थसंपादनेन धर्मं कीर्तिं च संचिनुया इत्यर्थः। श्रुतिरपि देवानामिष्टिं दर्शपूर्णमासादिकामुद्दिश्य प्रवर्तते। तथा आद्यस्वरेण ओंकारेणाह्लादिनी आद्यस्वरैरुदात्तादिभिराह्लादिनी च। तथा धर्मार्थां धर्मप्रतिपादिनी। चोदनालक्षणोऽर्थो धर्म इति धर्मस्य वेदैकगम्यत्वोक्तेः। तथा अन्वितमुचितमाख्यापदं यस्याः सा तादृशी। श्रूयत इति श्रुतिरिति द्वितीयोऽर्थः। अथ च नः इष्टिं यागं प्रति ते या प्रतिश्रुतिः पूर्वमीमांसा जाता। पूर्वमीमांसायाः श्रुतिप्रतिनिधित्वात्। कीदृशी—आद्यो यः स्वः स्वर्गः, आद्यो भोक्तव्यो यः स्वर्ग इति च तस्याह्लादिनी। (तां) धर्मार्थां धर्मस्वरूपप्रतिपादनपरां कुरु। किं कृत्वा—श्रुतिप्रतिभटीकृत्य। कीदृशीम्—अन्विताख्यापदम् अन्वितस्यार्थस्य आख्या कथनं तत्र पदं व्यवसायो यस्याः सा। योग्येतरान्वितस्यार्थबोधकानि पदानीत्यन्विताभिधानवादिनो मीमांसकाः। अथ च आख्याया अभिधायाः पदानि अभिधागोचरा इत्यर्थः। अन्वितानि परस्परं संबद्धानि आख्यापदानि अभिधेयार्था यस्याः सा तादृशीम्। आकाङ्क्षादिमद्भिः पदैः अभिहितार्थाः परस्परसंसर्गमापन्ना वाक्यार्थतां भजन्ति। अभिहितान्वयवादिनो मीमांसकाः। इति प्रथमार्धस्यैव तृतीयोऽर्थः।

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CANTO VI

1. C. P, Īśānadeva, Vidyā, Narahari, Malli and Jina read रथस्यदस्य for रथस्य तस्य found in N.

9. C. P and Īśānadeva read तां गाहमाना पुरमस्य दृष्टि-
रथाददे राजकुलातिथित्वम्। for
तां गाहमानास्य चिरं नलस्य
दृष्टिर्ययौ राजकुलातिथित्वम् found in N.
Malli and Narahari follow the same reading as C. P. except that they read विगाहमाना.

15. C. P, Vidyā, Īśānadeva and Jina read प्रसादैः for प्रसादात् (Malli, Narahari and N).

30. C. P and Malli read तच्चित्तया for तच्चिन्तया found in Vidyā, Īśānadeva, N. and Jina.

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* Kātyāyana śrautasūtra 3. 2. 3, 4, 6 (Chowkhamba ed. p 209).

32. Vidyā and Īśānadeva read प्राणानपि स्वान् सुदृशः like N, Jina and and Malli. C. P reads प्राणानपि प्रांशुदृशः.

36. Vidyā, C. P and Malli read उपत्यकासु for अधित्यकासु. Nārāyaṇa admits that उपत्यकासु इति पाठः साधीयान्.

Vidyā reads अधत्त for व्यधत्त—विश्रान्तिमधत्त स्थितिं कृतवान्.

45. हारिद्रभङ्गाय—Nārāyaṇa explains it as हरिद्राच्छेदाय सुवर्णच्छेदाय वा. Vidyā takes हारिद्र in the sense of 'gold' only.

48. C. P, Vidyā and Malli read विवेद for व्यविक्त.

51. आलिङ्गितालीक......—Acc. to Vidyā, आलिङ्गितमलीकमसत्यं परस्परमन्योन्यं येन तत् आलिङ्गितालीकपरस्परम् एवंभूतमन्तः मनो यस्य नलदमयन्त्योर्युग्मस्य तत्तथाभूतम्। एतेन अलीकभैमीगृहीतचित्तेन नलेन भैमी आलिङ्गिता। भैम्या अलीकनलगृहीतचित्तया सत्या नल आलिङ्गितः। परमन्यत्रवदीक्षमाणत्वात् सत्यं ज्ञानं न बभूवेत्यर्थः। Nārāyaṇa's explanation is simpler—आलिङ्गितं यदलीकं परस्परं तस्यान्तर्मध्ये तथ्यं सत्यमपि मिथः परस्परं परिषस्वजाते आलिलिङ्गतुः.

53. See Extracts for variants.

54. Malli alone reads सर्वत्र संवाद्यमबोधमानौ—तौ सर्वत्र सर्वावयवेषु संवाद्यं मिथःसंवादार्हं परस्परानुरूपमित्यर्थः। अलीकमसत्यं परस्परन्तु आलोक्य अबोधमानौ मिथ्येत्यमन्यमानौ केलिरसात् विरन्तुं न शेकतुः. सर्वत्र संवाद्यमबाधमानौ is the common reading.

C. P reads रूपश्रिया तथ्यकरम् for रूपश्रियातिथ्यकरम् *. Vidyā has the latter reading, like Nārāyaṇa and Malli; but, unlike N, he takes अबाधमानौ as intransitive. This makes the verse very simple—तौ भैमीनलौ अलीकं परस्परमन्योन्यमालोक्य दृष्ट्वा तु पुनः केलिरसात् क्रीडानुरागात् विरन्तुं न शेकतुः। कीदृशमन्योन्यमित्याह—सर्वत्र संकेते संवाद्यं, यथा नलेन श्रुता भैमी तथा दृष्टा, यथा भैम्या नलः श्रुतः तथा दृष्ट इत्यर्थः। तथा रूपश्रिया लावण्यशोभया परमुत्कृष्टम् आतिथ्यकरं लक्षणया विलोकनीयम्। किमिति केलिरसात् विरन्तुं न शेकतुरित्याह — अबाधमानौ अप्रतिषेध्यौ। न हि तयोरलीकं परस्परं विलोकमानयोः बाधास्ति स्वेच्छया विहरणात्. Jina's first explanation is like Nārāyaṇa's—(परस्परम्) अबाधमानौ सत्यत्वेन मन्यमानौ. His second explanation is like that of Vidyā—अथवा परस्परमलीकमालोक्यावगम्यापि अबाधमानौ पुनः पुनः प्रवर्तमानौ सन्तौ केलिरसात् क्रीडाकौतुकात् न विरतौ. Īśānadeva simply reproduces Vidyā's interpretation.

56. Vidyā and C. P. read पुनः पुनस्तत्र पुनः for पुनः पुनस्तत्र पुरः found in Malli and N.

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* Narahari reads रूपश्रिया तृप्तिकरम्।

57. C. P. Narahari, Vidyā, Īśānadeva and Malli read विदर्भराजप्रभवानिवासम् for......भिरामम्, found in N.

66. Vidyā, Īśānadeva, C. P and Malli read हरभीतिगुप्तेः for हरभीतिगुप्ते found in N. The former seems to be the more natural reading Malli says हरभीत्या गुप्तेः गुप्त्यर्थमित्यर्थः संबन्धसामान्ये षष्ठी. Vidyā says हरभीतिगुप्तेः ईश्वरभयगोपनात्.

Nārāyaṇa expounds the compound as हरभीतिगुप् ते—(स्मरः) ते (पयोधरे) हराद् भीतिस्तस्याः सकाशादात्मानं गोपायतीति हरभीतिगुप् एवंभूतः सन् खेलति. He takes गुप्त as a क्त form also, but his interpretation is farfetched—हरेण पार्वत्याः सकाशाद्भीत्या गुप्ते अमर्दिते...अस्पृष्टेत्यर्थः कुचविशेषणं वा.

Jina reads हरभीतिगुप्तः—हरात् या भीतिः तस्याः सकाशात् आत्मानं गोपायतीति हरभीतिगुप्तः एवंविधः सन् स्मरः...... । हरभीतिगुप्तेरिति पाठे हरात् भीतिः हरभीतिः तया गुप्तिस्तस्याः आत्मरक्षणात् कारणात् ।

Narahari reads हरभीतिगुप्तेः, but says हरभीतेर्गुप्तिः रक्षणं तस्या हेतोः । गुप्ते इति पाठे गुप्तं रक्षणं तन्निमित्ते । यद्वा हरभीतेः सकाशादात्मानं गोपायतीति हरभीतिगुप् क्विबन्तः ईदृशः स्मरः ते तव पयोधरे खेलति.

71. C. P and Vidyā read ससज्जे for स जज्ञे found in Narahari, Malli & N. C. P and Vidyā take the compound स्वघात......हसः as a कर्मधारय. Nārāyaṇa takes it as a बहुव्रीहि qualifying Nala.

76. C. P, Narahari, Vidyā and Malli read भैम्याम् for भैम्याः.

83. देवे धवे—Vidyā and Malli read देवे भवेत्; C. P reads देवे वरे.

84. लघूकृतस्त्वं बलियाचनेन......—Vidyā remarks—यदुक्तम्—तृणं लघु तृणात्तूलं तूलादपि हि याचकः । वायुना किं न नीतोऽसौ मामपि प्रार्थयिष्यति ॥

87. C. P and Vidyā read काचनापि for काचनायि.

95. C P, Narahari, Vidyā and Malli read इन्द्रादरिणी referring to Damayantī. N reads इन्द्रादरिणीः—अहं ते गिरोऽश्रौषम् । किंभूता गिरः—इन्द्रे आदरोऽस्त्यासां ताः.

96. C. P, Vidyā, Malli and Narahari read नैन्द्री for मैन्द्री–इन्द्रसंबन्धिनी दया माम् अनुतापिका नाभूत्.

99. C. P, Vidyā, Malli and Narahari read आयतिम् for आयती, and connect द्वे with शर्करे.

100. C P. Vidyā and Īśānadeva read कर्मकृष्टेः for कर्मकृष्टे found in Malli, N and Narahari. The latter says कर्मणा पुण्येन आनीते आयुषि विनष्ट एव यः स्वर्गः नरान् प्राप्नोति.

102. C. P and Vidyā read अनादिधा विश्वपरम्परायाः for अनादि-धाविस्वपरम्परायाः found in Malli and N.

C. P, Vidyā, Narahari and Malli read पर्यनुयुज्य कार्यः for पर्यनुयोगयोग्यः. See Extracts.

Jina reads अनादिधाविस्वपरम्परायाः, like Nārāyaṇa, but remarks आदिं दधातीत्यादिधा न आदिधा अनादिधा आदिरहिता एवंविधाया विश्वपरम्पराया हेतुस्रजः स्रोतसि इति केचित्। मीमांसकसिद्धान्ते अदृष्टसहकृतस्य जीवात्मनः कारणत्वम्। वेदान्तनैयायिकादिसिद्धान्ते अदृष्टसहकृतस्य ईश्वरस्य कारणत्वम्।

Narahari who reads अनादिधाविस्वपरम्परायाः says न विद्यते आदिर्यस्मिन् कर्मणि तथा धावन्तीत्यनादिधावीनि वस्तूनि तेषां परम्परा तस्याः। यद्वा अनादिधाविनां स्वेषामात्मनां नलभैमीलक्षणानां परम्परा। युगे युगे हि नलभैमीसंबन्धः श्रूयते, न त्विन्द्रभैमीसंबन्ध इति हेतुस्रजः हेतूनां कर्मणां स्रक् तस्याः स्रोतसि प्रवाहे निरन्तरप्रवृत्तौ ईश्वरे वा एष जनः अधीनधीः। कर्माधीन ईश्वराधीनो वायं जनः, न तु स्वतन्त्र इत्यर्थः. Narahari mentions C. P's reading as a variant–अनादिधाविश्वपरम्परेति पाठे अनादिं धत्ते इत्यनादिधा अजन्तः स चासौ विश्वपरम्परा च तस्या इत्यर्थः. Īśānadeva explains both readings and remarks on अनादिधा–तद्धितानामाकृतिप्रधानत्वात् संख्याया अन्यस्मादपि धा.

105. C. P, Vidyā and Malli read परिहारयन्ति for परिहापयन्ति.

107. C. P, Vidyā Īśānadeva and Jina read अग्राग्रजाग्रन्निभृतापदन्धुः for अध्वाग्र...... Malli reads अग्राध्वजाग्रन्निभृतापदन्धुम्–अग्राध्वनि पुरोमार्गे जाग्रत् निभृता आपदेवान्धुः कूपः तं प्रतिबन्धुमर्हो निवारयितुं शक्तो बन्धुः स्याद्यदि स जनो बन्धुजनः कार्यवित् कार्यज्ञोऽपि प्रश्नपर्यन्तं तूष्णीमास्ताम्. But this is hardly the meaning of the verse.

Extracts from C. P.-

2. सोऽधीशो दूतधर्मे स्थिरधीः सन् भैम्या समं वियोगम् अन्तरायं नाजगणत्। उर्वश्या अपत्यं मुनिरगस्त्यः पयोधिपाने दुर्वारमपि और्वं वडवानलं यथा अन्तरायं विघ्नरूपं नाजगणत्। और्वशेयो मैत्रावरुण इत्यर्थः। यदुक्तमनुक्रमण्यां मित्रावरुणयोर्दीक्षितयोरुर्वशीमप्सरसं दृष्ट्वा वासतीवरे कुम्भे रेतोऽपतत्। ततोऽगस्त्यवशिष्ठावजायेतामित्यत्रेतिहासः—प्राजापत्यो मरीचिर्हि मरीचेः कश्यपोऽभवत्। तस्य देव्योऽभवन् जाया दाक्षायण्यस्त्रयोदश॥ तासु देवासुराश्चैव गन्धर्वाः पन्नगोरगाः। वयांसि च पिशाचाश्च जज्ञिरेऽन्याश्च जातयः॥ तत्र त्वेकादितिर्देवी द्वन्द्वशोऽजनयत् सुतौ। द्वन्द्वं तस्यास्ततो जज्ञे मित्रश्च वरुणश्च ह॥ तयोरागतयोश्चात्र दृष्ट्वाप्सरसमुर्वशीम्। रेतश्चस्कन्द कुम्भे न्यपतत् वासवतीवरे॥ तेनैव तु मुहूर्तेन वीर्यवन्तौ यशस्विनौ। अगस्त्यश्च वशिष्ठश्च भ्रातरौ संबभूवतुः॥ उदियाय ततोऽगस्त्यः शम्यामास्ते महातपाः। मानेन संमितः पश्चात् यस्मात्तस्मान्मान्य इहोच्यते॥ यद्वा कुम्भादृषिर्जातः कुम्भे वापि हि मीयते। कुम्भ इत्यभिधानं तु परिमाणं तु दृश्यते॥ इति प्रासङ्गिकोऽगस्त्यवाचक-

मान्यशब्देतिहासः । कालिदासस्यापि 'रघुनाथोऽप्यगस्त्येन मानसंदर्शितात्मना' इति केचित् पठन्ति[§] । मानं कुम्भ इत्यर्थः कालश्च ।

7. असौ राजा नलः सारथिना सनाथात् रथात् अवतीर्याशु पुरं विवेश । भानोरिदं भानवीयम् । वृद्धाच्छः । यथा भानोः श्रीसूर्यस्य संबन्धिना बिम्बात् निर्गत्य अंशूनां किरणानां संघः सौधाकरं चन्द्रस्य संबन्धि मण्डलं विशति । देवैः पीतं चन्द्रं सुषुम्नाख्यो रविरश्मिराप्यायति । अनुप्रास उपमा च पर्यायश्च ।

51. तौ दमयन्तीनलौ मिथः परस्परं तथ्यं सत्यमेव अबाध्यं परिषस्वजाते । क—आलिङ्गितालीकपरस्परान्तः आलिङ्गितं यदलीकं परस्परं तस्यान्तः मध्ये । अलीकालिङ्गनमध्ये सत्यमालिङ्गनं जातम् । अथवा आलिङ्गितालीकपरस्परम् अन्तश्चित्तं यत्परिष्वङ्गे इति क्रियाविशेषणं तथ्यविशेषणं वा । गृहीतालीकभैमीचित्तेन नलेन सत्यभैमी आलिङ्गिता । अलीकनलाविष्टचित्तया भैम्या च सत्यनल आलिङ्गितः । अत्र हेतुगर्भं विशेषणम् । किं कुर्वाणौ—अन्योन्यमन्यत्रवत् अन्यप्रदेशे स्थिताविव ईक्षमाणौ विलोकयन्तौ । क्व—परस्परेण अध्युषितेऽपि आश्रितेऽपि देशे । एकत्र स्थितावपि सत्यावपि तौ यथा नित्यं भ्रान्त्या मिथ्यालिङ्गनमनुभवतः तथैव आत्मानं भ्रान्त्यालिङ्गितं मन्येते स्म । परं भ्रान्तिरपि यस्मात् भ्रान्तिकाले सत्येव भवति । यथा स्वप्नः स्वप्नव्यवहारकाले सत्यः पश्चात् बाध्यो भवति, तथालीकालिङ्गनमपि तत्काले सत्यं पश्चात् बाध्यम् । यथा च शुक्तिरजतं तत्काले सत्यं पश्चात् बाध्यम् । परमयं विशेषः । भ्रान्त्या दृश्यमानस्य शुक्तिरजतादेरीदृशं भयं भवति, यदिदं क्षणेन यदि बाध्यं भविष्यति तदा मम रजतप्राप्तिर्न भविष्यति । अत्र तु सत्यालिङ्गनेऽपि भ्रान्त्यालिङ्गनसदृशी प्रतीतिर्जाता ।

अत्र वादिनां विप्रतिपत्तिः । सत्ख्यातिवादी सांख्यः । भ्रान्तौ शुक्तिमस्तके यद्रजतं ख्याति प्रतिभासते तत् सदेव क्वापि विद्यमानमेव । असत्ख्यातिवादी बौद्धः । शून्यवादी माध्यमिकः । असदेव शून्यं रजतं भ्रान्त्या ख्याति । अन्यथाख्यातिवादी नैयायिको भाट्टश्च । अन्यथा वर्तमानं रजतं भ्रान्तिदोषवशात् पुरोवर्तिदेशे शुक्तिमस्तके अन्यथा ख्याति । यतस्तस्य मते अभावोऽपि भावात्मकः । इह भूतले घटो नास्ति इत्युक्ते घटाभावो नाम भूतले[‖], न तु सर्वथाभावः । तथा इदं रजतमित्यर्थः । भ्रान्तौ नेदं रजतमित्यनेन बाधकज्ञानेन अन्यथाभावमात्रं बाध्यते न तु रजतम् । तथा अनिर्वचनीयख्यातिवादी वेदान्ती । इदं रजतं सन्न भवति बाध्यत्वात् । तथा असदपि न भवति प्रतीयमानत्वात् । तथा सदसदपि न भवति भावाभावयोः परस्परं विरोधात् । न च सदसद्भ्यामपरः प्रकारोऽस्ति । तस्मात् केनापि प्रकारेण निर्वक्तुमशक्यत्वात् अनिर्वचनीयं रजतं ख्याति । अख्यातिवादिनः प्राभाकराः । इदं रजतं न ख्याति न प्राति-

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[§] Raghu 15. 54. The current reading is मार्गसंदर्शितात्मना ।

[‖] Mss भूतलं

भासिकं भाति । किन्तु सत्यमेव, यदेते ग्रहणस्मरणविज्ञाने सत्ये[†] । तथाहि वणिग्वीथ्यादौ कान्ताकङ्कणादौ च गृहीतं सत् चाकचिक्यादिश्वेतभास्करत्वादिसादृश्यात् पूर्वानुभवसंस्कारोद्बोधे सति शुक्तिमस्तके तदेव रजतं स्मृतम् । ततो द्वयमपि सत्यम् । इदं पुरोवर्ति सत्यं रजतम् । पूर्वानुभवात् स्मृतं तदपि सत्यम् । अयं च श्लोकः प्राभाकराभिप्रायेण कविना कृतः ।

अन्योन्यमन्यत्रवदीक्षमाणौ तौ दमयन्तीनलौ मिथः परस्परं तथ्यं परिषस्वजाते । क—आलिङ्गितस्य अलीकस्य परस्परस्य अन्तर्मध्ये । यल्लोके संप्रतिपन्नमिदं परस्परं मिथुनम् अलीकालिङ्गितं तस्मिन् तथ्यं परस्परमालिङ्गितं बभूव । यत आरोपितरूपेण परस्परेण अध्युषितेऽपि पुरोवर्तिनि देशे अन्योन्यम् अन्यत्रवत् भ्रान्तिस्थलवदीक्षमाणौ जानन्तौ । अयमर्थः—तत्पूर्वमन्यत्र देशे नलेन क्वापि सत्यालिङ्गनमनुभूतं गृहीतम् । दमयन्त्या च सखीभिः सहालिङ्गनमनुभवगृहीतम् । तदेवेदम् अध्युषितदेशे स्मृतम् । अतोऽन्योन्यालिङ्गनग्रहणज्ञानं स्मरणज्ञानं चोभयमपि तथ्यमेव, न तु मिथ्या । अतस्तथ्यो मिथःपरिष्वङ्गः स्मरणज्ञानस्य अबाधितत्वात् इति मीमांसकैकदेशिनां प्राभाकराणामाशयः । अतोऽन्योन्यपरस्परमिथःशब्दानामपौनरुक्त्यम् । अन्योन्यशब्द एकः पूर्वानुभूताश्लेषवाची । अपरः परस्परशब्दः पुरोवर्तिनि देशे स्मरणज्ञानवाचकः । तृतीयः अपरवादिनां संप्रतिपन्नाम् अलीकतां भ्रान्तिसंज्ञाम् अनूद्य ग्रहणस्मरणज्ञानयोरेकत्र मेलकः । चतुर्थो मिथःशब्दः प्राभाकरसिद्धान्तसिद्धां प्रतिज्ञां प्रतिपादयति । अतः सर्वप्रकारेण तथ्यं मिथस्तौ परिषस्वजाते । अनुप्रासः । तृतीयपादस्य पक्षान्तरव्याख्याने हेतुरपि ।

53. तौ पथि पुनस्तथ्यं स्पृशन्तावपि न श्रद्दधाते न मेनाते । यतो विशेषेण मुग्धौ । किं कृत्वा—प्रथमस्य स्पर्शस्य अतिहर्षेण आदृता या सत्यमतिः सत्यबुद्धिः तया प्रवृत्य प्रवृत्तिं कृत्वा । तर्हि कथं न श्रद्धां चक्रतुः इत्याशङ्क्याह—मिथ्याज्ञानेन[*] पूर्वाभ्यस्तेन सत्यत्वेऽपि प्रतिलब्धो बाधो याभ्यां तौ तथा । सत्यत्वस्य बाधितत्वात् मिथ्यात्वमेव ज्ञातवन्तौ[¶] । उक्तनिमित्ता विशेषोक्तिः ।

[†] C यत एते ग्रहणस्मरणे द्वे ज्ञाने सत्ये ।

[*] C मिथ्यात्वेन.

[¶] C. P reads मिथ्याप्रतिलब्धबाधौ, like N. Malli reads मिथ्याप्रतिलब्धबोधौ and says सत्योऽयं स्पर्श इति बुद्ध्या प्रवृत्य पुनर्व्यापृत्य मिथ्याप्रतिलब्धबोधौ प्रवृत्तेऽपि स्पर्शालाभात् मिथ्येति निश्चितबोधौ मिथ्येति बुद्धवन्तावित्यर्थः. Narahari reads प्रवृत्तमिथ्याप्रतिलम्भबाधौ and says स्पर्शजातनिर्भरानन्दस्वीकृतसत्यज्ञानेन प्रवृत्तो मिथ्याप्रतिलम्भस्य मिथ्याज्ञानस्य बाधो ययोस्तौ भैमीनलौ । बहुसमयालीकालिङ्गनवासनया सत्यालिङ्गनेऽप्यसत्यताभ्रमो जातः । स च हर्षातिशयनिर्णीतयथार्थेन ज्ञानेन बाधितः । पुनरपिवस्तुसत्यालिङ्गनमेव प्राप्तं तथापि तयोरालिङ्गनसत्यतायां न विश्वासो जात इत्यर्थः ।

54. तौ केलिरसात् क्रीडारसात् विरन्तुं निवर्तितुं न शेकतुः । तु पुनः परस्परम् अलीकम् आलोक्य । किंभूतं परस्परम्—परं केवलं तथ्यकरं सत्यत्वकरम् । आतिथ्यकरमिति क्वचित् पाठे लक्षणया दर्शनीयम् । यतो रूपश्रिया सर्वत्र संवाद्यं समुद्यते संवाद्यम् । न तु रूपेण क्वापि परस्परं संवदति । किंभूतौ—अबाध्यमानौ । यदा पूर्वज्ञानमुत्तरज्ञानेन बाध्यमानौ भवतः तदा तथ्यं न स्यात् । तथाविधमपि सत्यं परस्परं क्रीडानुरागमोहेन अलीकमिव जानीतः स्म ।

66. यत्र सभायां सखीभिः काचित् सखी इत्यूचे । किंभूता—अर्धचन्द्राभनखाङ्कचुम्बी कुचो यस्याः । नखाङ्कं चुम्बति इति णिनिः ।

इतीति किम्-किं स्मरस्ते पयोधरे स्तने कुम्भे एव नान्यत्र नावा बेडया[‡] नखाङ्कच्छलात् खेलति । कुतः—हरात् या भीतिर्भयं तस्या गुप्ते रक्षणात् कुम्भ एव निलीनः खेलति । अथवा इति बुद्ध्या यत् पार्वतीभयेन हरस्तां स्त्रियं न पश्यति । अथवा हरोऽपि एतद्दर्शनमोहितो मम वशग इत्यभिप्रायेण निर्भयः । अथच पय उदकं धरतीति पयोधरो जलाशयस्तत्र नावा खेलति । अनुप्रास उपमा रूपकमुत्प्रेक्षा च ।

100. को धीरो विद्वान् तम् आपातसुखोन्मुखं तत्कालरम्यं परिणामविरसं नाकम् अपथ्यसदृशं बुभुक्षते । यः स्वर्गः प्रारब्धकर्मणः कृष्टेः क्षयात् प्रकर्षेण क्षीणे त्रुटिते एवायुषि जीविते कर्मणः सुकृतादेः कृष्टेः कर्षणात् नरानुपतिष्ठते उपश्लिष्यति । संगतिकरणे अत्रात्मनेपदम् । न तिष्ठति आयुष्युपतिष्ठते स्वर्गः यथा अपथ्यम् । कर्मकृष्टेः कर्मवशात् प्रक्षीणे आयुषि नरानुपतिष्ठते, न तिष्ठति आयुषि । तदपथ्यं तत्कालरम्यं को भोक्तुमिच्छति ।

102. हे आर्याः सख्य एष मल्लक्षणो जनः अनादिधा बीजाङ्कुरन्यायेन नित्याया विश्वपरम्परायाः स्रोतसि प्रवाहे आयत्तधीः परतन्त्रबुद्धिः । न स्वतन्त्रः इति मीमांसकाः । स्वभाववादिनोऽपि च[¶] । अनादिरेव अनादिधा । तथा एष जनो हेतुस्रजः कारणमालायाः प्रवाहे आयत्तधीः । पूर्वपूर्वशुभाशुभैः कर्मभिः कारणैरुत्तरोत्तरं जन्म प्राणिनां न स्वतन्त्रम् इत्यदृष्टकारणवादिनो नैयायिका मीमांसकाश्च । ईश्वरे वा आयत्तधीः । ईश्वरशब्देन मायाशबलं ब्रह्म उच्यते इति वेदान्तिनः । अथवा ईश्वरोऽशरीरी जगत्कर्ता इति नैयायिकाः । "ईश्वरप्रेरितो गच्छेत् स्वर्गं वा श्वभ्रमेव वा" । ईदृशः परतन्त्रो मल्लक्षणो भवतीभिः पर्यनुयुज्य पूर्वपक्षं कृत्वा किं कार्यः । न किमपि मम परतन्त्रायाः पार्श्वात् कारायितव्यम्[*] । विश्वपरम्परायामिति मुख्यः पाठः । विश्वपरम्परायाम् आयत्तधीः । अनुप्रासो हेतुः समुच्चयश्च ।

[‡] C वेडया

[¶] C स्वभाववाचिनश्च तथा.

[*] Malli says पर्यनुयुज्य उपालभ्य किं कार्यः कारयितुं शक्यः । कारयतेरचो यत् ।

109. हे दूति अहं परेतभर्तुः दूतीं निरास्थं निराकृतवती तदा आगमनक्षण एव स्थिरा आस्था यत्र तद् यथा भवति तथा आयातवतीमपि । कथं निरास्थम्-आशु वेगेन शीघ्रम् । केनेव—मनसा इव निरास्थम् । यथा मनोऽस्थिरं तथा वेगेन निराकृता । यतः प्रेतानां भर्ता परेतानां किल मनोऽस्थिरतया आशु गच्छति । तथा अनिलसख्यभाजो वह्नेः दूतीं नभस्वता इव आशु निरस्तवती । वायुरस्थिरो भवति । अम्बुपतेरपि दूतीं निरास्थम् । त्रिस्रोतसा इव आशु निराचकार । यथा गङ्गा त्रिभिः प्रवाहैः वहति तथा निरास्थम् । अथवा एकैकां दूतीमहं निरास्थम् । किंभूताम्—मनसेव दूतीम् । यथा मनःकल्पिता दूती मिथ्या भवति । प्रेतानां हि मन एव न तु शरीरम् । द्वितीयां नभस्वता इव दूतीम् । यथा वायुमयी दूती मिथ्या न तु पारमार्थिकी । यस्य वायुना मैत्री तस्य दूत्याः कियत् प्रामाण्यम् । तृतीयां त्रिस्रोतसा इव दूतीम् । यथा प्रवाहेण दूतीं न किञ्चित् प्रमाणरूपाम् । तथा त्रयमपि निरास्थम् । दूतीत्रयं मनोराज्यरूपं वायुः पानीयं च भूत्वागतम् । अथवा मनःप्रभृतीनां त्रयाणामपि परेतभर्त्रादित्रितय धीनत्वात् मनसा इव आशु आयातवतीम्, नभस्वता वायुनेव आशु आयातवतीम्, त्रिस्रोतसेव आशु आयातवतीं निरास्थम् अहं निरास्थम् । अन्यस्तु निरास्थदिति पठन्‡ व्याचष्टे-"हुताशकीनाशजलेशदूतीर्निराकरिष्णोरित्युक्तम् । तन्निराकरणं कविराहेति । केचिन्निरास्थमिति पठित्वा दमयन्त्या वचनं कुर्वन्ति । तन्न संगतम् । उत्प्रेक्षावाक्यस्याघटनात् इन्द्रदूतीं प्रति निराकरणवचनस्य च निरर्थकत्वात् इति चाह ।" तत्तु (?) विचार्यम् । यतो दूतीं बभाषे इत्युक्त्वा मध्ये कवेरुक्तिः । उत्तरश्लोके च दमयन्त्या वचनं व्याक्रियते । इति किं केन संगतं संभावने च किं नाम अघटनम् । इन्द्रदूतीं प्रत्यन्यनिराकरणवचनमुपोद्बलनार्थम् ।

CANTO VII.

6. C. P and Vidyā read पान्थी for पान्था. Jina remarks प्रियाङ्गपान्थीति ङीबन्तः पाठश्चिन्त्यः.

12. C. P reads नवां स कामः, like Nārāyaṇa. Vidyā, Malli and Jina read नवामवाप्ताम्.

14. C. P says अपितु पुनरमीषां वस्तु सदृशं चन्द्रादिकम् उपमा उपमानं यत् सा अपमानः । उपमाया अपमान इति वा. Viśveśvara says अमीषामङ्गानामुपमा समीकरणं वस्तु यथार्थस्तु अपमानो लघूकरणम्.

17. C. P reads असंबाध for असापत्न्य found in Vidyā, N and others.

24. Most commentators including C. P read पुष्पम् for पौष्पम्.

29. C. P, Īśānadeva and Narahari read प्रांशुद्युति for प्रान्तद्युति (N, Malli and Viśveśvara). Vidyā reads पाण्डुद्युति.

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‡ Vidyā reads निरास्थम् like C. P.

32. Vidyā says निमेष एव यन्त्रं तेन कृत्वा । यः किल इक्षुप्रभृतीनां सार आकृष्यते स यन्त्रेणाकृष्यत इत्यर्थः । तत्र चकोरनेत्रहरिणनेत्रयोः निमेषः प्रसिद्धः । पद्मनिमेषः (दल)राशेः संकोचः ।

37. C. P, Vidyā and Jina read सहोज्जिहानाम् for सहोज्जिहाना. See Extracts. Malli alone reads सहोज्जिहानम्.

38. Most commentators read सुधाभूर्बिम्बस्य for सुधाभूबिम्बस्य found in N, though some read मुखेन्दोः for मुखेन्दौ. Narahari says अस्या मुखेन्दोः संबन्धी सुधास्थानभूतोऽधरः बिम्बस्य बिम्बीफलस्य प्रतिबिम्बः सदृशः। अथवा न युक्तः। तस्य बिम्बीफलस्य द्रुमवति देशे वृत्तिः लतासंबन्ध एव शोभमानत्वात् । अन्यत्र त्रुटितविशीर्णशुष्कत्वात् । अस्याधरस्य तु सा कान्तिर्विद्रुमे प्रवाले द्रुमरहितेऽपि संभाव्यमाना । अतो न युक्तः प्रतिबिम्बभाव इत्यर्थः । See also Extracts,

43. For निमिच्छय see Extracts. Malli alone reads निमित्य (निक्षिप्य). ''डुमिञ् प्रक्षेपणे'' ।

44. Trans. follows Nārāyaṇa, but Vidyā's explanation of the verse is simpler—बिन्दुवृन्दं बिन्दुसमूहो रदावलिद्वन्द्वाति दन्तपंक्तिद्वयमिवाचरति । केषां बिन्दुवृन्दमित्याह—चन्द्रात् अधिकमतिरिक्तं यदेतत् अस्या दमयन्त्या मुखमाननं तस्य या चन्द्रिका ज्योत्स्नास्तासां चन्द्राधिकैतन्मुखचन्द्रिकाणामेव घनानां मेघानां बिन्दुवृन्दमित्यर्थः । कीदृशं बिन्दुवृन्दमित्याह—तेभ्यो ज्योत्स्नामेघेभ्यः सकाशात् किरणात् स्रवणात् पतनादिति हेतोः दरायतमीषद्दीर्घम् । अधःस्थितदन्तपंक्तेर्युक्तिमाह—पुरःसराणि अग्रगामीनि स्रस्तानि च्युतानि यानि पृषन्ति बिन्दवस्तानि द्वितीयानि यस्य तत् पुरःसरस्रस्तपृषद्द्वितीयम् । एतेनादौ च्युता ये बिन्दवस्तेऽधस्ताद्दन्तपंक्तिरासीत् । पश्चाच्च ये पतनोन्मुखाःबिन्दवस्तैरुपरिदन्तपंक्तिर्बभूवेत्यर्थः. Jina while explaining this verse copies Vidyā.

53. C. P seems to read पौर्णमासम् for पूर्णमास्यम् found in N. N. says पूर्णमा आस्यं प्रारम्भो यस्य (हिमांशोः), यदुदये पूर्णिमास्ति i. e. the full moon. Vidyā also reads पूर्णमास्यम्, but his derivation is different. See Extracts. Viśveśvara, Malli, Jina and Narahari read पूर्णिमास्यम्. Jina says—कीदृशं हिमांशुम्—पूर्णिमास्यं पूर्णिमायामास्या स्थितिर्यस्य तम् । पूर्णिमाया आस्यमिवेति वा । पौर्णमास्यमिति पाठे प्रत्ययश्चिन्त्यः । दिगादिदेहांशाद्य य इत्यनेन वा दिगादित्वात् समर्थनीयः । पौर्णमासमिति पाठस्तु संबन्धमात्रेण अण्प्रत्ययेन समर्थनीयः ।

Īśānadeva reads पौर्णमास्यम् (पूर्णमासभवम्), and this might be the reading of Vidyā as well, in spite of my manuscript.

In भ्रूलक्ष्म खण्डं दधदर्धमिन्दुः, all except Nārāyaṇa take भ्रूलक्ष्मखण्डम् as a single compound. N. however, connects it with अर्धम्—अर्धखण्डमिन्दुः भ्रुवावेव लक्ष्म कलङ्कं दधत्.

Viśveśvara says—अस्या मुखस्य पूर्णिमायाः पौर्णमास्या आस्यं मुखं हिमांशुं

चन्द्रं जित्वा पूर्णस्य प्रवृद्धस्य सतो महिमा महत्त्वमस्तु न। नेत्यत्र काकुः। महत्त्वमेवाह—भ्रुवौ एव लक्ष्मखण्डं लाञ्छनशकलं दधत् दधानो यस्य मुखस्य तृतीयो भागो ललाटमर्धमिन्दुः खलु। मुखस्य भागाधिक्यात् महत्त्वमिति भावः. Narahari remarks मुखस्य तृतीयो भागश्चन्द्रस्यार्धम्। अतश्चन्द्रात् मुखमाधिकमेवेत्यर्थः.

65. C. P and Narahari read चिपिटौ and take it as a noun. See Extracts and Voc. sub voce. Nārāyaṇa reads चिपिटे and takes it as an adj. qualifying कर्णलते. Vidyā reads चिपटौ, while he seems to read भ्रुवौ for भ्रुवोः. Nārāyaṇa gives चिपिटौ as a variant. Acc. to Vidyā—अस्या दमयन्त्याः कर्णलते कर्णपाल्यौ तस्य कामस्य चापयोः धनुषोः किं ज्ये मौर्व्यौ। अस्या भ्रुवौ तच्चापयोश्चिपटौ दण्डभागौ। चापट इति लोके। कीदृशौ चिपटौ—वंशस्य वेणोस्त्वग्भागो यत्र तौ तथा। स्मरस्तावच्चतुर्भुजः, उक्तकारणत्वात् तस्य च धनुषी तयोश्च गुणौ दमयन्तीकर्णलते, वंशभागौ च दमयन्तीभ्रुवावित्यर्थः।

Nārāyaṇa's explanation is cumbrous—अस्या भ्रुवोस्तच्चापयोः भ्रूरूपयोर्द्वयोः स्मरधनुषोः चिपिटे विस्तृते कर्णलते एव वंशत्वगंशौ वेणुत्वग्भागौ ज्ये किम्। भैम्या भ्रुवौ कामधनुषी कर्णौ मौर्व्यौ. Malli and Viśveśvara also read चिपिटे, but they make it qualify ज्ये. Malli says स्मरस्य चापयोरस्या भ्रुवोः अस्या एव कर्णलते वंशस्य त्वगंशौ त्वग्भागमयौ चिपिटे अनते ऋजू ज्ये किम्. He reads, however, चतुर्दोरुचिरः for चतुर्दोरुचितः—चतुर्दोर्भिः चतुर्बाहुभिः रुचिरः.

66. Malli and Narahari read सरूपता for सुरूपता. Their reading hardly gives any sense. Narahari says ग्रीवा आलिङ्ग्यताम् आलिङ्गनयोग्यतां दधत्यपि सरूपताभागखिलोर्ध्वका समानं रूपं यस्य सरूपस्तस्य भावस्तत्ता तां भजतीति सरूपताभाक् अखिलः ऊर्ध्वकः उपरिभागो यस्याः सा.

71. C. P and Jina (Text) read करस्पर्धनगार्धितर्द्धिः for...गर्धनार्द्धिः. Vidyā and Jina (comm.) read गर्धर्द्धिः

Narahari reads करस्पर्धनगार्धिर्द्धिः—करस्पर्धनं गर्वयति गृध्यतीति वा करस्पर्धनगर्धिनी। 'गृधु अभिकाङ्क्षायाम्'। गर्वे अभिकाङ्क्षायां वा। ईदृशी ऋद्धिः शोभा यस्य ईदृशो यः पल्लवः।

78. C. P, Vidyā, Malli and Narahari read क तांभ्याम् for न ताभ्याम्.

80. C. P, Vidyā and Narahari read स्तनातटे for स्तनावटे and लेखाः for रेखाः. Īśānadeva and Malli also read स्तनातटे. Jina reads स्तनान्तरे, which is given by C, P and Īśānadeva as a variant.

82. All except Nārāyaṇa read अङ्गदीप्तेः for अङ्गयष्टेः.

85. C. P, Vidyā, Malli and Narahari read रोमदामा for रोमराजिः।

87. पुष्पाणि बाणाः......—केचिदिमं श्लोकं न पठन्ति C. P.

89. Malli alone reads यदि for युधि.

93 The Trans. does not bring out the meaning fully. Usually a पत्र (lit: leaf) "a document asserting one's superiority" is delivered to a rival. Here the banana plant instead of delivering the "challenge leaf" to its rivals, viz: Damayantī's thighs, covers its own body with "leaves", obviously because it cannot distinguish between its own stem and her thighs owing to the perfect resemblance that exists between them. Vidyā remarks—येन कारणेन अनयोरूर्वोर्भ्रमेण भ्रान्त्या स्वस्यैव आत्मनः प्रकाण्डस्योपरि पत्राणि ददाना ददती जागर्ति स्फुरति। प्रकाण्डस्योपरि किल पत्राणि भवन्ति । तत्र कविः शब्दच्छलमाह—नह्यात्मन उपरि केनापि पत्रं दत्तमस्ति। किं तर्हि विपक्षस्योपरि दीयते। ऊरू च रम्भैव। अतो रम्भा किमात्मनः प्रकाण्डमपि न जानातीत्यर्थः। See Vocabulary under पत्र.

Viśveśvara explains the verse thus—

रम्भा कदली आत्मनः स्वस्य प्रकाण्डं स्कन्धमेतस्या ऊरू च स्वेन आत्मनैव न चिह्नयति न लक्षयति किम्। कुत इत्याह—येनाचिह्नेन अनयोः ऊर्वोर्भ्रमेण स्वस्य आत्मीयस्य प्रकाण्डस्य एवोपरि पत्राणि दलानि जेतव्यस्योपरि दातव्यानि ददाना अर्पयन्ती सती सा रम्भा जागर्ति। रम्भा ऊरुभ्रान्त्या स्वस्योपरि पत्रालम्बनमकरोदिति भावः।

99. C. P. reads सिद्धिः for लब्धिः which he gives as a variant.

106. C. P. and Vidyā read यदेदम् for मुदेदम्.

Extracts from C. P.—

36. कुसुमायुधस्येति साभिप्रायम्। एतेन दमयन्त्याः पद्मिनीत्वमुक्तम्। तथा रतिरहस्ये—तिलकुसुमसमानां बिभ्रती नासिकां च इत्यादि। रूपकमनुमानम्।

37, अस्या अधरौष्ठलेखा एतत् स्वमात्मानं शैशवस्य यौवनस्य च सम्बन्धिनीं सन्ध्यामाह। वयःसन्धौ भवत्वात् सन्ध्या। तथा ओष्ठमध्ये निम्नसन्धौ भवत्वात्। अथवा आदौ ऐकारस्य वृद्धत्वात् वृद्धाच्छः इति प्रत्ययः। कया—रागश्रिया। किम्भूतं स्वरूपम्-बन्धूकबन्धूभवत् रागेण सदृशम्। किम्भूतां सन्ध्याम्—अनेन मुखेन्दुना सह उज्जिहानाम्। मुखे ओष्ठस्य विद्यमानत्वात्। सन्ध्यापि रक्ता इन्दुना च समुद्गच्छति। उपमानसहोक्तिः। सन्ध्या इति श्लिष्टम्। रूपकमतिशयोक्तिरनुप्रासश्च।

38, अस्या (मुखेन्दौ) अधर ओष्ठः सुधाया अमृतस्य भूः स्थानम्। तत् एष बिम्बस्य पदार्थस्य ‡ प्रतिबिम्बो युक्तः। यत्रोदकस्थानं तत्र बिम्बं प्रतिबि-

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‡ Vidyā says अस्या मुखेन्दौ अधरोष्ठः सुधाभूरमृतस्थानम्। अथच अस्या मुखेन्दौ मुखचन्द्रे अधरः सुधाभूश्चन्द्रः बिम्बस्य वदनचन्द्रबिम्बस्य एष प्रतिबिम्बः प्रतिचन्द्रो युक्तः। Malli says अस्या अधरः मुखेन्दोः सुधायाममृते भवति आविर्भवतीति सुधाभूः (तादृशः सन्) बि-

म्ब्यते। अथ च विम्बीफलस्य रक्तत्वात् प्रतिबिम्बः सदृशः। पूर्वोक्तमाक्षिपति। अथवा तस्य फलस्य श्रीः शोभा द्रुमभाजि देशे संभाव्यमाना। वनमध्ये बिम्बीलता जायते। अस्या ओष्ठस्य तु पुनर्लक्ष्मीः विद्रुमे द्रुमरहिते देशेऽस्ति। अथ च विद्रुमे प्रवाले सा श्रीः। ओष्ठस्य बिम्बादपि विद्रुमे सरागता भवति। अनुप्रासो रूपकमतिशयोक्तिर्व्यतिरेक आक्षेपश्च। विद्रुम इति श्लिष्टम्।

43. यदि एषा सुधांशोः सितस्य सहस्रमंशं निजहास्यस्य सहस्रभागमपि प्रसादीकुरुते। तत् स देवः तस्य सितस्य अंशं निर्मञ्छ्य¶ कौमुदीनां स्वं जन्म सफलं कुरुते निजाः कौमुदीः सितस्य उपरि उत्तार्य त्यजति। अथवा कौमुदीनां देवः तं सितांशं निर्मञ्छ्य स्वं जन्म सफलं कुरुते। एतावता तस्य सफलत्वम्। अतिशयोक्तिः।

49. लक्ष्मीः परमेश्वरस्य हृदये वसति, सरस्वती कण्ठे। अतः सापत्न्यात् तस्याः पद्मं गृहं दृष्ट्वा ततोऽपि उत्कृष्टं दमयन्तीमुखचन्द्रं सरस्वती भजते। अनुप्रासो रूपकं समासोक्तिरुत्प्रेक्षा च।

50. (सरस्वती वादयते विपञ्चीम्)—"अणावकर्मकाच्चित्तवत्कर्तृकात्" इति विहितस्य कर्त्रभिप्रायक्रियाफलाविवक्षायामात्मनेपदापवादस्य परस्मैपदस्य "न पादम्याङ्यमाङ्यसपरिमुहरुचिवृतिवदवस" इति प्रतिषेधे "णिचश्च" इत्यात्मनेपदमेव भवति। सरस्वतीविपञ्च्या देवताधिष्ठितत्वात् चेतनत्वविवक्षा। तथा—च—सदैवतैः सततमथानपायिभिर्निजाङ्गवन्मुरजिदसेव्यतायुधैरिति§ हेतिभिश्चेतनावद्भिः इति च हरेरायुधानां सदैवतत्वं वर्णितम्। चित्तवत्त्वाविवक्षायां च दैवरक्ताः किंशुकाः। अविवक्षितकर्मत्वात् "गतिबुद्धी"-त्यादिना कर्मत्वे द्वितीयाविभक्तिः।

53. अस्याः पूर्णस्य मुखस्य पौर्णमासीसंबन्धिनं† हिमांशुं जित्वा महिमा न अस्तु मा भवतु इति काक्वा, अपितु भवति। यस्य मुखस्य तृतीयो भागो भालः ललाटम् अर्धम् इन्दुः चन्द्रार्धम्। किं कुर्वन् भालः अर्धमिन्दुः—भ्रुवावेव लक्ष्मणः कलङ्कस्य खण्डं दधत्। किल प्रादेशमात्रत्वेन द्वादशाङ्गुलं मुखं तस्य तृतीयो भागो ललाटं चतुरङ्गुलम्। तत्राकारविशेषेण प्रत्यक्षेण तथा कलङ्कार्धेन लिङ्गेन चन्द्रा-

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म्बस्य बिम्बफलस्य प्रतिबिम्बः सदृशो युक्तः। न तु बिम्बफलात् कश्चिद्विशेषोऽस्तीत्यर्थः Trans. follows Nārāyaṇa who says एषोऽधरोष्ठः सुधाभुवि अमृतभूमौ जातस्य बिम्बस्य बिम्बीफलस्य प्रतिबिम्बः सदृशो युक्तः.

¶ In Ms A where this verse is found mutilated a later hand adds an इकार (निर्मिञ्छ्य). Vidyā and Īśānadeva also have निर्मिञ्छ्य (भ्रामयित्वा). Nārāyaṇa and Jina read निमिच्छ्य.

§ Māgha 17. 26.

† Vidyā says पूर्णमास्यां साधुः पूर्णमास्यः। साधावर्थे यः। पूर्णमासं पूर्णमातिथिजातं सकलकलासंपूर्णमित्यर्थः.

र्धत्वम्। पूर्णचन्द्रे पूर्णकलङ्कः। अर्धे अर्धम्। मुखस्य भागद्वयेन पूर्णश्चन्द्रः। एको भाग उद्गिरति। तेन पूर्णस्य मुखस्य चन्द्रान्महत्त्वम्। स्थाने अयमर्थः। यस्य भागद्वयं चन्द्रः तस्य संपूर्णस्य चन्द्रान्माहिमा किमु वक्तव्यः। अथवा न काकुव्याख्या। पूर्णस्य मुखस्य चन्द्रजये महिमा न अस्तु मा भवतु इति निषेध एवार्थः। यतो यस्य भागद्वयेन चन्द्रः तस्य पूर्णस्य चन्द्रजयेन को महिमा, अपितु न कोऽपि। प्रियं दृष्ट्वा सुखं स्यादितिवत् भिन्नकर्तृकतायामपि क्त्वा।

65. अतोऽस्याः कर्णलते कर्णलालिकाद्वयं तस्य कामस्य द्वयोः चापयोः भ्रुवोः द्वे ज्ये मौर्व्यौ। यौ चिपिटौ लालिकापृथुलभागौ[‡] तौ किं वंशस्य त्वचः अंशौ भागौ। वंशत्वक् तक्षित्वा तक्षित्वा चिपिटा क्रियते। धनुषो मौर्वीप्रान्ते[†] च चिपिटा भवति। चतुर्भुजत्वात् चापद्वयम्[*]।

66. सेयं ग्रीवा अद्भुतैव। यतः अवटुना कृकाटिकया शोभितापि माणवकेन हारेण प्रसाधिता। या किल न वटुना शोभिता भवति सा कथं माणवकेन वटुना प्रसाध्यते इति विरोधादाश्चर्यम्। तथा आलिङ्ग्यताम् अवलम्बमाना तथा सुरूपतां शोभनरूपताम्, अकारप्रश्लेषे असुरूपतां प्राणरूपतां, भजते अखिल ऊर्ध्वकायो यस्याः सा तथा। ग्रीवाख्ये कायैकदेशे कायशब्दः। अथ च आलिङ्ग्यं नाम वाद्यभेदः। तथा ऊर्ध्वकं नाम वाद्यभेदः। या किल आलिङ्ग्यतामवलम्बते सा कथं सुरूपताभाक् अखिलम् ऊर्ध्वकं यस्याः सा तथा। या इति भिन्नं पदम्। अथवा सुरूपताभाक् अखिल ऊर्ध्वकस्य वाद्यस्य आय आगमनं यत्र सा तथाविधा कथं भवति। आलिङ्ग्यं वाद्यमन्यत् ऊर्ध्वकं वाद्यमन्यत् इति विरोधाभासादाश्चर्यम्। आलिङ्गितामिति पाठे आलिङ्गनमालिङ्गः सोऽस्यास्तीति इन् प्रत्ययः। विरोधः॥

80. अस्याश्चन्दनेन पङ्किले कर्दमिले स्तनातटे हारावलीरत्नानां मयूखास्तेषां धाराः श्रेणयः तदाकारा यावन्तोऽसंख्या युवानस्तेषां मानसानां जातस्य स्खलनस्य लेखाः स्फुरन्ति। यथा पङ्किले तटप्रदेशे चरणस्खलनरेखा[‖] भवन्ति तथा दमयन्तीस्तनतटे[§] यूनां मनांसि स्खलितानि पतितानि। अथ च तत्र लागो न लब्ध इत्यर्थः। स्तनातटे—अन्यत्र अतटशब्देन तटमुच्यते। तदुक्तं हैमनाममालायाम्—प्रपातस्त्वतटो भृगुः[¶]। तथा च माघः—ववृषुर्वृषनादिनो नदीनामतटा-

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[‡] Ms लालिकापृथुलौ भागौ.

[†] The portion च चिपिटा भवति is supplied from the ms. of Īśānadeva in which C. P's gloss is quoted.

[*] Narahari who also reads चिपिटौ explains the verse thus—जनकस्य विष्णोरात्मैव स्वरूपमेव जातः स्मरोऽपि चतुर्वाहुरुचितः। तच्चापयोः कामचापयोर्भ्रुवोः कर्णलते ज्ये। अस्या भैम्याः। चिपिटौ कर्णान्तग्रन्थी वंशत्वगंशौ किं प्रत्यञ्चान्तभागः किम्।

[‖] A चलन.

[§] C दमयन्तीस्तनयोः

[¶] Abhidhānacintāmaṇi 4. 98.

रोपितवारि वारिवाहा इति* । स्तनान्तरे इति पाठे स्तनमध्ये इत्यर्थः । स तु विचार्यः । इदानीमन्तरे जाताः पर्वताः सरितो द्रुमाः । अनयोर्ग्रामयोरन्तरे तापसः प्रतिवसति । अस्मिन् अन्तरे शीतान्युदकानि इत्यादिषु मध्यववनत्वेन प्रयुक्तोऽन्तरशब्दः । अत्र हि न तथा चमत्करोतीति परीद्यम् । अनुप्रासोऽपह्नुतिः समासोक्तिः ।

81. यन्मध्ये क्षीणेन कृशेनापि सता शोभनेन उदरेण बलिभ्यो बलित्रयादाक्रमणं न प्राप्यते, तत् इह भीमभुवि दमयन्त्याम् अनङ्गराज्यस्य विजृम्भितं चित्रमाश्चर्यकारि । किंभूतायाम्—सर्वेषु अङ्गेषु शुद्धिर्निर्मलत्वं यस्यास्तस्यां तथा । यत् किल उदरेण अपि अल्पेन मध्ये सता मध्यस्थेन उदासीनेन क्षीणेन दुर्बलेनापि बलिभ्यो बलवद्भ्यो नाक्रमणं प्राप्यते तद्भीमस्य भयानकस्य राज्ञो भुवि भूमौ सर्वेषामङ्गानां राज्याङ्गानां स्वाम्यमात्यादीनां शुद्धौ निर्दोषत्वे चित्रमाश्चर्यम्‡ । अनङ्गस्य अङ्गरहितस्य राज्यस्य विलसितं यत्र सर्वाङ्गशुद्धिस्तत्र कथम् । तथा भीमस्य भुवि अनङ्गस्य कामस्य राज्यं कथं भवति । अन्यभूमौ अन्यराज्याभावात् । तथा योऽनङ्गः तस्य एवंविधः प्रभावः कुतः स्यात् अतश्चित्रम् । उदर इत्यप्यस्याप्यल्प इत्यर्थः । तथा च श्रुतिः—अथैतस्मिन्नुदरमन्तरं कुरुते इति अथ एतस्मिन् ब्रह्मणि उत् अपि अरम् अल्पम् अन्तरं भेदं कुरुते इत्यर्थः । विरोधः समासोक्तिश्च ।

96. अहमस्यां विषये मुनीनामपि मोहमूहे वितर्कयामि । मुनयोऽपि मूढाः । यस्याः कुचावेव शैलौ शीलयते सेवते महान् भृगुः महात्मा भृगुर्मुनिः । अथ च भृगुस्तटं कुचौ परिचिनोति महान् तत्सदृशत्वात् । मुखं न अनारदाह्लादि अपि तु नारदमुनिमाह्लादयति । अथ च नानाप्रकारै रदैः दन्तैराह्लादयति । व्यासः श्रीकृष्णद्वैपायनः श्रिते ऊरू येन स तथा । किंभूतः—श्रीमहाभारतस्य सर्गयोग्यः । अथ च व्यासो विस्तारः श्रितोरुः । किंभूतः—महाभा महती भा दीप्तिर्यस्य स महाभाः तथा रतसर्गस्य सुरतप्रवृत्तेर्योग्यः । अनुप्रास उत्प्रेक्षा श्लेषश्च ।

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CANTO VIII

3. On the ray of the eye see Appendix I.

5. C. P, Vidyā, Īśānadeva, Narahari and Jina (Text) read पुनः स तस्यां वलतेऽस्य चेतः, पुनश्च दूत्येन बलान्न्यवर्ति for पुनः स तस्यां वलतेऽस्य चित्तं, दूत्यादनेनाथ पुनर्न्यवर्ति (N).

6. C. P, Vidyā, Īśānadeva and Jina read स्मरं तमाशङ्कत कापि कन्या for तं कापि मेने स्मरमेव कन्या (Malli and N). In 7 they read न शक्नुवत्यः for न जातु शेकुः (Malli and N).

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* Māgha 20. 70.

‡ Cf. Vidyā—अथवार्थान्तरम् । क्षीणेन अल्पेन सता साधुना बलिभ्यो यदाक्रमणं न प्राप्यते स सर्वाङ्गशुद्धराज्यप्रभाव इत्यर्थः ।

14. C. P, Vidyā, Narahari, Īśānadeva and Jina (Text) read सगन्धबन्धम् (i. e. सगोत्रसंसर्गम्) for सबन्धुबन्धम् found in Malli, N and Jina. N remarks सगन्ध इति पाठे सगन्धो बन्धुरुच्यते.

17. C. P, Vidyā, Īśānadeva and Jina read प्रमाणमेनस्यपि दृश्यवृत्ति for प्रमाणमास्ते यदघेऽपि धावत् found in Malli, Narahari and N.

19. C. P, Vidyā, Īśānadeva and Jina read अथ स्वरेणैव विभावयन्ती, भावं निजं सा मृदुगद्गदेन for व्यर्थीभवद्भावपिधानयत्ना, स्वरेण साथ श्लथगद्गदेन (Malli, N and Narahari). The former reading is given by N as a variant.

20. C. P, Vidyā, Īśānadeva and Jina read उक्त्यापि युक्त्या मधुपर्कतृप्तिर्न तद्गिरस्त्वादृशि धृष्टता मे§ for प्रियाक्षरालीरसधारयापि, वैधी विधेया मधुपर्कतृप्तिः. The latter reading is given by C. P. as a variant.

C. P, Vidyā and Jina read also अतिथीनाम् for अतिथिभ्यः.

22. C. P, Vidyā, Malli and Jina read स्वसंभृतिप्राञ्जलतापि for स्वसंभृतिः प्राञ्जलतापि. Jina (both Text and Comm.) reads सज्ज्ञनेन for सञ्जनेन. The former might be the reading of C. P. also. See Extracts.

27. C. P, Vidyā and Jina (Text) read लक्ष्यः for मन्ये found in N and Malli. The latter, however, reads हेतुम् for हेतुः. Narahari also reads हेतुं मन्ये, but remarks हेतुर्मन्य इति पाठे मन्ये सुकृतानि हेतुरित्यन्वयः.

31. C. P, Vidyā and Jina read इतीरयन्ती for भूयोऽपि बाला (N and Malli).

35. C. P and Vidyā read बलाकाः for वलक्षाः found in later commentators.

36. C. P. Vidyā, Malli, Jina and Narahari read नखकैतवेन for नखवेषधारी. Malli alone reads जेतुस्तमेतत् for रतीशजेतुः, and remarks रतीशजेतुरिति देशान्तरपाठस्त्वयुक्त एव प्रकृतार्थस्य सर्वनामोपादेयस्य स्वशब्दोपादाने पौनरुक्त्यदोषादिति.

37. C. P, Vidyā, and Jina read दृश्येतरतामिषेण for दृश्येतरतां किमेत्य found in Malli and N.

38. C. P, Vidyā and Jina read

विधाय चित्रे तव धीर नेत्रे
किं कृष्णसारस्य दृशोर्मृगस्य ।
अदूरजाग्रद्भिदरप्रणाली—
च्छलादयच्छद्विधिरर्धचन्द्रम् ॥ instead of

कृत्वा दृशौ ते बहुवर्णचित्रे
किं कृष्णसारस्य तयोर्मृगस्य ।

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§ This reading is given by Narahari as a variant. He reads प्रियाक्षराली etc. like Malli and N.

अदूर............प्रणालीरेखामयच्छद्भिरर्धचन्द्रम् ॥ (Malli and N).

The older reading is much the simpler. Narahari and Īśānadeva's reading is same as that of C. P except that they read वीर for धीर.

47. C. P and Jina read महीमहेन्द्रमहः for महीजगत्यामहो which they give as a variant. The former reading is mentioned by N—महीमहेन्द्रवत् नलवत् महस्तेजो यस्येति संबुद्धिः.

51. C. P reads आमज्जमामज्जत् for अमज्जदाकण्ठम्. Narahari, Jina and Malli read आमज्जदामज्जम्. C. P mentions आकण्ठम् as a variant. Vidyā and Jina (Text) read आकण्ठमामज्जत्. All except N read वदनान्निपीय for वचनं निपीय.

52. C. P and Vidyā read अह्नांपतिः for अह्नःपतिः, and स प्रतीच्छन् for संप्रतीच्छन्. Malli and C (Text) read अहर्पतिः.

55. C. P, Vidyā and Jina read त्वदर्थम् for त्वदीयम्, and बहुना for गुरुणा found in Malli and N.

56. C. P, Vidyā and Jina read दूत्यं हि यन्नः फलितं विधेयम् for या दूतता नः फलिता विधेया found in Malli, Narahari and N.

58. C. P. Vidyā, Narahari and Jina read हरन्ति ते भैमि दिशामधीशान् for हरन्ति ते दिक्षु धृताधिपत्वान् found in N and Malli. The latter reads, however, धृताधिपत्यान्.

59. C. P, Vidyā and Jina read त्वयि खिद्यतेऽद्य for त्वयि खेदमेति found in Malli and N.

80. C. P, Īśānadeva, Vidyā. Jina and Narahari read तुभ्यं तदा स प्रजिघाय चित्तं, गतो यदायाति पुनर्न पान्थः for तदा स चेतः प्रजिघाय तुभ्यं, यदा गतो नैति निवृत्य पान्थः found in Malli and N.

82. C. P. Vidyā and Jina read तेनाश्रिता शैत्यगुणान्मृणाली for तेन श्रिता शैत्यगुणा मृणाली found in Malli, Narahari and N.

85. C. P. Narahari, Vidyā and Malli read सारोऽथ धारेव for सारोत्थधारेव found in Jina, N and Īśānadeva. Jina mentions the earlier reading. Narahari mentions the reading सारोत्थधारा.

All except N. read संतर्पयन्ती दमयन्ति for........हृदयानि.

87. C. P. Vidyā and Īśānadeva read the verse as in Nārāyaṇa and Malli, except that C. P and Īśanadeva read निर्वासयता for निर्वापयता—

अपास्तपाथेयसुधोपयोगैस्त्वच्चुम्बिनैव स्वमनोरथेन ।
क्षुधं च निर्वापयता तृषं च स्वादीयसाऽध्वा गमितः सुखं तैः ॥

But after this they read another verse, which practically means the same thing, but which they explain as an independent verse. The verse is—

त्वच्चुम्बिनैव स्वमनोरथेन स्वादीयसाऽस्तंगमितक्षुधेन ।

अपास्तपाथेयसुधोपयोगैरध्वा भुवस्तैरयमत्यवाहि ॥

(C. P reads अपार्थ for अपास्त).

Both these verses are found in Jina (Text), though Jina explains the first only.

88. C. P reads देवीं मनोभूशरदावदाहे
दिवं तवार्थादथ मज्जयद्भिः ।
सुराधिनाथैः.................for
प्रिया मनोभूशरदावदाहे देवीस्त्वदर्थेन निमज्जयद्भिः । सुरेषु सारैः.........
found in Malli, Narahari and N.

The reading of Vidyā, Īśānadeva and Jina (Text) is same as that of C. P, except that they read स्वर्लोकनाथैः for सुराधिनाथैः.

90. C. P, Vidyā, Īśānadeva and Jina read प्रत्येकम् for एकैकम्, and त्वं नः प्रसूनाशुगभल्लशल्यजुषां विशल्यौषधिवल्लिरेधि for त्वं मूर्छतां नः स्मरभिल्लशल्यैर्मुदे विशल्यौषधि etc. found in Malli and N. C. P gives the latter reading as a variant, except that he has भल्ल for भिल्ल.

91. C. P, Vidyā, Narahari and Jina read पिपासुः for पिपासन् found in Malli and N.

92. C. P, Vidyā, Īśānadeva and Jina read अनुग्रहोऽस्मासु यदि त्वदीयस्तदेहि देहि द्रुतमङ्कपालीम् । चार्वङ्गि निर्वापय तापमङ्गै...........॥ for निजे सृजास्मासु भुजे भजन्त्यावादित्यवर्गे परिवेषवेषम् । प्रसीद निर्वापय तापमङ्गै...... ॥ found in Malli and N. The former reading is given by N as a variant. Narahari's reading is same as that of Malli and N except that he reads प्रिये for निजे, but in my ms. Narahari gives अनुग्रहोऽस्मासु etc. as an independent verse and remarks इति श्लोकान्तरं स्पष्टार्थम्. Jina mentions another variant—निजे भुजे त्वं परिवेषभाजावदित्यपत्यप्रकरे विधेहि (अदित्यपत्यानि देवास्तेषां प्रकरेऽस्मल्लक्षणे परिवेषं वेष्टनाकारं भजतः परिवेषभाजौ एवंविधे निजे भुजे विधेहि । अङ्कपालीं प्रयच्छेति भावः ।)

93. भिन्ना वरं तीक्ष्णकटाक्षबाणैः
प्रेमस्तव प्रेमरसात् पवित्रैः ।

C. P reads भीरु as a separate word in place of तीक्ष्ण found in Vidyā, Malli, N and Jina. Vidyā and Jina (Text) read प्रिये for प्रेमः, but C. P says the reading प्रिये is अनुपपन्न acc. to सहृदयs. Jina remarks on प्रेमः—प्रेम इति इण् गतौ अस्य वर्तमानोत्तमबहुवचनम् । प्रपूर्वस्यास्य मरणवाचित्वं परेतप्रेतसंस्थिता इति हैमवचनात्.

In the first line, Malli alone reads दयस्व नो घातय नैवमस्मान् for दयस्व किं घातयसि त्वमस्मान्.

94. C. P, Vidyā. Īśānadeva and Jina read कैतवनाटितम् for कैतवनर्तितम्. (Malli and N,).

96. C, P, Vidyā. Īśānadeva and Jina read क्षमामेव देवालयतां नयामो भूमौ रतिश्चेत्तव जन्मभूमौ for भुवः स्वरादेशमथाचरामो भूमौ धृतिं यासि यदि स्वभूमौ (Malli, Narahari and N). The latter reading is given by C. P as a voriant,

103. C, P, Narahari, Vidyā and Jina read वृणुष्व for वृणीष्व. Malli alone reads त्रपोदञ्चि वचो न किं नः for त्रपाकृद्वचनं न किं नः. His reading is given by C, P as a variant,

104. C P, Vidyā, Jina, Īśānadeva and Narahari read

सुधारसादप्यधिकं प्रयच्छ
प्रसीद वैदर्भि निजाधरं नः for

प्रसीद तस्मादधिकं निजं तु, प्रयच्छ पातुं रदनच्छदं नः, which is a distinctly inferior reading found in Malli and N. Narahari reads अस्माकमस्मान्मदनापमृत्योस्त्राणाय पीयूषरसोऽपि नासौ for नास्माकमस्मा……पीयूषरसायनानि.

107. C, P. vidyā, and Jina read त्वमनु विमृश्य for स्वयमवधार्य (Malli and N.)

Extracts from C. P :-

22. अतिथेः पदयोरुभयोरुपहारनिमित्तं प्रक्षालनार्थं त्वरया अपां पानीयानां या अनुपनम्रता अनुपढौकनं साप्यपराधः संभाव्यते । तत् तस्मात् साधुना स्वस्य आत्मनः संभृतिः उपढौकनं तया कृत्वा प्राञ्जलतापि कर्तुमर्हा योग्या । तावत् कर्तव्या । स्वहर्षत्वं दर्शनीयम् । केन—अञ्जलेः करसंपुटस्य सञ्जनेन* संयोजनेन । प्राञ्जलो मधुरवागुच्यते । अथच आत्मोपढौकनेन प्रकृष्टोऽञ्जलिर्यस्य स प्राञ्जलिस्तस्य भावस्तत्ता । राजादेराकृतिगणत्वात् अदन्तता । प्राञ्जलशब्दैकदेशरूपेणापि जलसंपत्तिः कार्येत्यर्थः ।

40. हे पुरुष तवास्ये विधौ मृगस्य नेत्रद्वितयं दृश्यम् । किंभूतस्य—विधुत्वेन अनुमितस्य । यत्र यत्र चन्द्रस्तत्र तत्र मृग इत्यनुमानम् । एष तस्यैव मृगस्य पुच्छे स्फुरन् चामररूपो गुच्छो गुलञ्छः¶ । किंभूतः—चञ्चन् दीप्रः कचपाशो धम्मिल्ल एव वेषो यस्य स तथा ।

41. तु पुनरयं नवो नूतनो वादः वस्तुभूतो रम्यः प्रतिभाति । इतीति किम्—तवैव देहे श्रितया|| श्रिया शोभया अनङ्गीकरणात् अस्वीकृतत्वात् लज्जया स्मरो न दृश्यते । सा वाणीमात्रं जीर्णा च । अयं तु नवः । तथा वादः—विमृश्य पक्ष प्रतिपक्षपरिग्रहो वादः । तदुक्तम्—"यत्र वीतरागो वीतरागेणैव सह तत्त्वनिर्ण-

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* In Ms A this has been changed into सर्जनेन.

¶ C गुलुञ्छः ।

|| C आश्रितया ।

यार्थं साधनोपालम्भौ करोति सा वीतरागकथा वादसंज्ञयैवोच्यते इति। अक्षपादसूत्रमपि, प्रमाणतर्कसाधनोपालम्भः सिद्धान्ताविरुद्धः पञ्चावयवोपपन्नः पक्षप्रतिपक्षपरिग्रहो वाद इति§। तं प्रतिपक्षहीनमपि वा कुर्यात् प्रयोजनार्थित्वेन। यथा शिष्यो गुरुणा सह प्रश्नद्वारेणैवेत्यर्थः।"*

42. पतितमञ्जरीग्रहणं शिलम्। कणग्रहणमुञ्छः। कान्तेर्मञ्जरीकणोच्चयनं कृतम्। समस्तं व्यस्तं विपर्यस्तं चैतत् वृत्तिषु ऋतमुच्यते। तथाच मनुः—ऋतमुञ्छशिलं ज्ञेयमित्यादि।

59. अद्य हे दमयन्ति तेषां दिक्पालानां चित्तं त्वये विषये चिरं चरत् सत् खिद्यते। किंविशिष्टायां त्वयि—शैशवस्य यौवनस्य च संबन्धि यत् द्वैराज्यं वयःसन्धिस्तत् भजन्त्याम्। किंभूतम्—तेषामेव रुचः कान्त्याः चौरतरेण पञ्चेषुणा कामेन लुण्ठितम् अपहृतं धैर्यमेव वित्तं यस्य तत्तथा। कमनीयता अग्रे चोरिता अधुना धैर्यं चोरितम्। यदा भूम्यां राजद्वयं भवति तदा यस्य चौरस्य पञ्चापि बाणा भवन्ति सोऽपि दिक्पालानां वित्तं हरति। खिद्यते च लोकः। यथा इदानीं महामात्यश्रीमाधवदेवेन श्रीउदयराजे राजनि कर्तुमारब्धे सति महाराजश्रीकर्णदेवस्य भूमौ गूर्जरधरित्र्यां सर्वत्र सर्वैर्जनानां वित्तेऽपह्रियमाणे द्वैराज्यात् लोके विरक्तिरजनि।

85. सुधारसस्य अमृतस्य सार उत्कृष्टा धारेव। सारशब्द उत्कर्षे पुंल्लिङ्गः। न्यायादनपेते नपुंसकम्। यथा—नैतत् सारम्। (Vidyā says सुधारसस्य अमृतद्रवस्य साररूपा धारा)।

96. चेत् यदि तव जन्मभूमित्वात् भूमौ रतिर्वर्तते ततो वयं क्ष्मां पृथिवीमेव देवालयतां नयामः स्वर्गत्वं प्रापयामः। पृथिवीमेव आश्रयामः स्वर्गभोगानत्रैव कुर्मः। जन्मभूमिरित्यस्य गुह्यार्थत्वेन व्रीडादप्यश्लीलत्वं नाशङ्कनीयम्। इह हि लक्षणया गुह्यार्थं न तु स्वशक्त्येति। तथाच वामनः||—'असभ्यार्थान्तरमसभ्यस्मृतिहेतुश्चाश्लीलम्"। यथा-वर्च इति तेजो विष्ठार्थम्। यथा कृकाटिका। इत्यश्लीलं दोषमभिधाय "न गुप्तलक्षितसंवृतानि" इत्यपवादमाह स्म। तत्र "अप्रसिद्धासभ्यं गुप्तम्" इत्युक्तम्। यथा—संबाध इति संकटार्थं न गुह्यार्थम्। "लाक्षणिकाऽसभ्यं लक्षितम्"। जन्मभूमिः। "लोकसंवीतं संवृतम्।" सुभगा भगिनीत्यादि। अतो लक्षितत्वात् दोषाभावः।

105. स्रग्धरावृत्तम। "पूर्वान्तवत् स्वरसन्धौ क्वचिदेव परादिवत्"। पूर्वपरयोरेकादेशः स्वरसन्धौ विधीयमानः क्वचित् पूर्वान्तवत् भवति। क्वचिच्च परादिवत्। तथाच पाणिनेः स्मरणम्—अन्तादिवच्चेति। परादिवद्भावे च व्यञ्जनमपि

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§ Nyāyasūtras 1. 2. 1.

* Bhāsarvajña's Nyāyasāra (Vasudeva Sastri and Devadhara's ed.) pp 42-3. Printed text shows slight variations.

|| Kāvyālaṃkāra 2. 1. 15, 16, 17, 18.

तद्भक्तत्वात् तदादिवत् भवति । “क्वचित्तु पदमध्येऽपि समुद्रादौ यतिर्भवेत् । यदि पूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥” इति पूर्वश्लोकोक्तः पूर्वापरभागयोरेकवर्णकत्वप्रतिषेधः अन्तादिवद्भावविधावपि संबध्यते । तेन ‘तस्या आताम्रमवर्जितपूर्णेन्दुशोभं विभाती’त्येवंविधा यतिर्न भवति§ । अतश्च—युगाधीनेति, मकरेणात्मभूरिति अन्तादिवद्भावः ।

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CANTO IX.

17. C. P—

स तां सस्मितमाह स्म । किं कृत्वा—प्रियाया गिरो वाणीर्हृदा अभिनन्द्य स्तुत्वा । प्रतिबन्द्या संमुखेन वादेन अनुत्तरः । त्वं यदि नाम न भाषसे ततो ममापि गदितुमाचारो नास्ति इति प्रतिबन्दीमुक्त्वा उत्तररहितः कृतः । तादृशमेव प्रतिवचनं यत्र वादिनं प्रति क्रियते सा प्रतिबन्दी नाम उत्तरजातिः । हे वामाक्षि प्रधाननेत्रे अहं वदामि त्वं स्वमीदृशं वचः परेषु विषये मा क्षिप मा वादीः । अहं तु तव परो न भवामि त्वदीय एवाहम् । किंभूतं वचः—माक्षिकं मधु आक्षिपत् मधुरत्वेन निर्जयत् ।

Vidyā takes आक्षिपत् as a verb. He says दमयन्त्या पूर्वश्लोके यदुक्तं यत् ‘परेण पुंसा हि ममापि संकथा—’(9.16) इत्यादिवचनं तद्वचनमाक्षिपत् अवरुरोध । कीदृशं वचः—माक्षिकं मधुरूपम् । यत् त्वं पृच्छसि तदहं कथयिष्यामि । परं त्वयाहं परेषु मध्ये न गणनीय इति पूर्ववचनाक्षेपः ।

Vidyā explains प्रतिबन्द्यनुत्तरः thus—कीदृशो नलः—प्रतिबन्दी विरोधी अनुत्तरोऽभाषणं यस्य । यदा हि दमयन्ती उत्तरं न ददाति तदा दूतकर्म न सिध्येत्, अतः प्रतिबन्द्यनुत्तरः. Īśānadeva reproduces Vidyā's explanation. The following marginal note occurs in the later ms. of Vidyā–नलेन हि स्वनामाकथने महाजनाचारपरिपालनकारणमुक्तम् । ततो भैम्यापि कुलाबलाचारपरिपालनमेव... कारणमुक्तम् । इयं प्रतिबन्दीयुक्तिर्यत्रोभयोः समो दोष इत्युक्तत्वात् । The following additional note occurs in the Ms. of Īśānadeva–अन्योन्यसंगीत्युत्तररहितः । तदुक्त्या तस्यैव दूषणमुत्पाद्यते स तर्क. प्रतिबन्दिः......इत्यन्यतः । See also Vocabulary under प्रतिबन्दी.

20. C. P—

यथा यथा इह तव उपेक्षया औदासीन्येन एष मल्लक्षणो जनो निमेषमपि विलम्बते । अथवा त्वामुपेत्य उपगम्य अनुप्रविश्य ईक्षा सुरेषु कुत्र तव कीदृक् चित्तवृत्तिः इत्येवमीक्षा दृष्टिः परीक्षा इत्यर्थः । तथाच भगवता यास्केन ‘एव-

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§ From Halāyudha's commentary on Pingala. Calcutta edition of Halāyudha reads वक्त्राब्ज for आताम्र. See also C. P on 12. 91.

मुच्चावचेष्वर्थेषु निपतन्ति उपेक्षितव्या¶' इत्युक्तम् । 'एवमनेन प्रकारेण उच्चावचेष्वर्थेषु बहुप्रकारेषु समाहृताश्च इत्येवं बहुप्रकारा निपतन्ति । प्रयुज्यमानास्ते लक्षणशास्त्रमेतच्चार्थनिर्वचनशास्त्रमुपेत्योपगम्यानुप्रविश्य ईक्षितव्याः । कः कस्मिन् अर्थे वर्तते इत्येवं द्रष्टव्याः परीक्षया इत्यर्थः' इत्याचार्यभगवद्दुर्गेण च व्याकृतम्* । त्वदपेक्षयेति पाठे त्वयि अपेक्षया अर्थित्वेन इति व्याख्येयम् । तथा तथा अद्य रतेः पतिः कामो रुषा दिवौकसां शरव्यीकरणे वेधने त्वरते । अनुप्रासोऽतिशयोक्तिश्च ।

42. C. P. Vidyā, Īśānadeva and Jina read अयोविकारस्वरितत्वम् for अयोविकारे स्वरितत्वम्. Vidyā says—दिवौकसां देवानामनुग्रहादेव मानुष्यकं मानुषत्वं निरस्य परित्यज्य नरो दिव्यतां देवत्वमेति देवप्रसादात् मानुषः सन् देवो भवतीत्यर्थः । दृष्टान्तमाह—अयसो लोहस्य विकारस्य स्वरः शब्दः स एव शब्दः संजातो येषामयसां तान्ययोविकारस्वरितानि तेषां भावोऽयोविकारस्वरितत्वमयोविकारशब्दवाच्यत्वम् अयसां लोहानां कुत इष्यते अपितु न कुतोऽपि । कीदृशाम्—सिद्धरसस्पृशां शतवेधसहस्रवेधकोटिवेधनिष्पन्नरसस्पृष्टानाम् । सिद्धरसस्पृष्टानि यदा लोहानि भवन्ति तदा तेषां लोहत्वं गच्छति सुवर्णत्वं भवति । एवं यदा मानुषोपरि देवानामनुग्रहो भवति तदा मानुषो न भवति, किं तर्हि देव इत्यर्थः ।

C. P says–अयसां लोहानां सिद्धरसस्पृशां रसस्पर्शेन सुवर्णीभूतानामपि कुतः कथम् अयोविकारस्वरितत्वं लोहविकारशब्दवाच्यत्वमिष्यते, अपितु सुवर्णमेव भण्यते, न तु लोहम् ।

According to Nārāyaṇa सिद्धरसस्पृशामपि औषधसाधितपारदस्पृशां सुवर्णभूतानामप्ययसां लोहानामयोविकारे लोहविकारभूते पदार्थे मध्ये स्वरितत्वमाक्षिप्तत्वं कुतो हेतोरिष्यते अपितु न कुतोऽपि.

Malli reads अयोऽधिकारे स्वरितत्वम्—अयोऽधिकारे अयःप्रस्तावे स्वरितत्वमधिकृतत्वं तेषु परिगणनेति यावत्. Narahari's reading is practically the same as Malli's—अयोऽधिकारस्वरितत्वम्. Narahari says—देवानामेवानुग्रहात् मनुष्यो मनुष्यभावं परित्यज्य दिव्यतां प्राप्नोति, न च पुनरपि मनुष्यता शङ्कनीया । लोहानां सिद्धरसस्पृशामपि सुवर्णीकरणरससङ्गिनामपि अयोऽधिकारस्वरितत्वं कुत इष्यते लोह इति व्यवहारप्रवृत्तिनिमित्तभूतलोहत्वधर्मत्वं कुत इष्यते, न कुतोऽपि । 'स्वृ शब्दोपतापयोः' । स्वर्यते स्म स्वरितस्तद्भावं लोहप्रकरणे लोहशब्दवाच्यत्वमिति वा । पाणिनीयव्याकरणे 'स्वरितेनाधिकार' इति सू-

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¶ Nirukta 1. 4. Pandit Sivadatta's edition reads the passage in a different order.

* This portion of Durgācārya's commentary is not printed in Pandit Sivadatta's edition.

त्रेण परिभाषा कृता। स्वरितेन लिङ्गेनाधिकारो वेदितव्य इति । यथा—'अनभिहिते' 'प्रत्ययः' 'परश्चे'त्यादि तथा अत्रापि स्वरितत्वमधिकारप्रवर्तकत्वमित्यर्थः। अयोविकारेति पाठे लोहविकारस्पष्टवाच्यत्वमित्येक एवार्थः। न तु व्याकरणसंबन्धी द्वितीयोऽर्थः।

43. C. P. says.........इति कारणात् अहं त्वां करभात् उष्ट्रात् अपि उरुं गुरुतरां मूर्खां वदे ज्ञानपूर्वकं वदामि । अथवा करभादुरुं त्वां करभोरु भो इति वदे । इतिशब्देन करभोरु इत्येतदनुकृतम्। अतो विभक्त्यभावः। किंभूतात्—शमीकण्टकपत्रेषु रतात् भक्षणे प्रवृत्तात् । तथा उपेक्षित इक्षुदण्डो येन तस्मात् तथा। मधुरमिक्षुरसं त्यक्त्वा यः कण्टकिनीं शमीमत्ति। अतः करभात् उरुः। मणिबन्धकनिष्ठकयोर्मध्यविभागेऽपि करभः स्यात्। करभवत् ऊरू यस्याः तस्याः संबोधनं क्रियते। "ऊरूत्तरपदादौपम्ये" इति ऊङ्। हे करभोरु अनुक्रमवर्तुलोरु इत्थमुपमानेन अन्यासु स्त्रीषु करभोरुशब्दः कविभिः प्रयुज्यते। त्वयि तु पूर्वोक्तेन अभिप्रायेण अहं प्रयुञ्जे। "ज्ञानयत्नोपच्छन्दनेषु वद" इति* वदेरात्मनेपदम्। "भासनोपसंभाषाज्ञानयत्नविमत्युपमन्त्रणेषु वद" इति पाणिनीयम्।

भो इति is the common reading instead of भोरिति. Malli remarks ओत् इति प्रगृह्यत्वात् प्रकृतिसन्धिः. With regard to करभोरु he says–करभ इवोरू यस्या इति 'ऊरूत्तरपदादौपम्य' इत्यूङ्प्रत्ययः। करभादुरुः करभोरुः इति पक्षे तु मनुष्यजातिविवक्षायां ब्रह्मबन्धूरित्यादिवत् 'ऊङुतः' इत्यूङ्प्रत्यये नदीह्रस्वः। यथाह वामनः—मनुष्यजातेर्विवक्षाविवक्षे इति।

Narahari remarks on करभोरु–करभादुष्ट्रादुरुं मूर्खतागुणेनाधिकां त्वां ज्ञात्वा भोः करभोरु इति वदे। त्वयि करभादुरुः इत्यर्थसद्भावात् अन्वर्थेन करभोरुपदेन संबोधयामीत्यर्थः। नतु करभवदूरू यस्या इत्यर्थमाश्रित्येत्यर्थः। ननु करभादुरुरित्यर्थे समासे सति ह्रस्वस्य गुण इति गुणेन भवितव्यं करभोरो इति। यथा धेनो रुचे इत्यादि। तत् कथं ह्रस्व इत्युच्यते। संज्ञापूर्वको हि विधिरनित्य इति परिभाषासूत्रावष्टम्भादिह विषये ह्रस्वसंज्ञामाश्रित्य प्रवर्तमानो गुणः पाक्षिकत्वेन प्रवर्तते। तेन ह्रस्वो भवत्येव। करभवदूरू यस्या इत्यर्थे 'ऊरूत्तरपदादौपम्ये' इति ऊङ्प्रत्यये 'अम्बार्थनद्योर्ह्रस्व' इति ह्रस्वे च करभोरु इति सिद्धं पदम्। न चात्र पुनर्गुणप्राप्तिः ह्रस्वविधानानर्थक्यप्रसङ्गात् । केचित् करभादुरुरिति पक्षे गुणस्यावश्यकत्वं मन्यमानाः समादधते अनुकरणशब्दत्वादप्राप्तविकारमिति। अन्ये त्वाहुः-नूतनार्थस्य स्वयमुत्प्रेक्षितत्वात् नानुकरणमेतत्। किन्तु करभोरुभो इत्येकं पदमिति न समासमध्ये गुणो भवतीति।

50. C. P–अथवा एष ते तव निषेधवेषो विधिः निषेधद्वारेण इन्द्रादीनाम् अङ्गीकरणविधिः खलु यस्मात् वाचि विषये वक्रता वक्रोक्तिः तथैव विधिप्रधाना एव युक्ता। तवैवेति पाठान्तरम्। किल यस्मात् यस्य ध्वनेर्व्यङ्ग्यस्य इदं निषेधे

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* This is a Kātantra rule (आख्यातवृत्ति 76. 42.)

वाच्ये विधिरूपं विजृम्भितम् तस्य निषेधद्वारकविधेर्विलसितस्य विदग्धाया नार्या वदनम् आकरः खनिः । त्वयि विदग्धत्वादेतत् संभवति । यथा—निःशेषच्युतचन्दनं स्तनतटं निर्मृष्टरागोऽधरो, नेत्रे दूरमनञ्जने पुलकिता तन्वी तथेयं तनुः । मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमा, वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम् ॥ अत्र तदन्तिकमेव रन्तुं गतासीति व्यज्यते । केचित्तु एवमप्याहुः—त्वं सुन्दरो न इत्युक्ते निषेधः । किं त्वं न सुन्दरः इत्युक्ते ध्वनिविशेषेण अपि तु सुन्दर इति प्रतीतिर्वक्रोक्त्या ।

C. P, Vidyā and Jina (Text) read तथैव for तवैव. Vidyā says–अथवा ते तवायं निषेधव्याजेन विधिर्निषेधमिषेण विधिरित्यर्थः खलु निश्चितं तथैव तेन निषेधवेषविधिप्रकारेणैव वाचि वचने वक्रता योग्या । किलेति संभाव्यते । यस्य ध्वनेर्व्यङ्ग्यस्य इदं निषेधमुखविधानं विजृम्भितमुल्लासस्तस्य ध्वनेराकरो विदग्धनारीवदनं चतुरनायिकामुखम् । प्रायेण चतुरनायिकामुखे एवं निषेधमुखविधिध्वनेः प्रकारः संभवतीत्यर्थः । यथा कञ्चित पुरुषं सुरूपं वासायोपस्थितं दृष्ट्वा कयाचिद्विदग्धया चिन्तितम् । यद्ययं तावच्चतुरो मद्वचनमपि ज्ञास्यति अथवा न चतुरस्तदा अस्मिन् गतेऽपि न पश्चात्तापः इति विचार्य निषेधमुखो विधिरभिहितः—

एकाकिनी यदबला तरुणी तथाहमस्मिन् गृहे गृहपतिश्च गतो विदेशम् । किं याचसे तदिह वासमियं वराकी श्वश्रूर्ममान्धबधिरा ननु मूढपान्थ ॥

तस्मात् युक्तमेवैतत् यत् त्वं निषेधमुखं वदसीत्यर्थः ।

Narahari reads तवैव and says–तवैव वाचि वक्रता व्यङ्ग्यप्रकारं नाभिलषामीत्यभिलाष इत्यादि युक्ता । तथैवेति पाठे वाचि वक्रता तथैव निषेधस्य विधिरूपतया विधेश्च निषेधरूपतयेत्यनेनैव प्रकारेण युक्ता । यस्य किल ध्वनेरुत्तमकाव्यस्येदं विजृम्भितं विधेर्निषेधरूपता निषेधस्य च विधिरूपतेति । विदग्धस्त्रीमुखं तस्य व्यङ्ग्यकाव्यविभ्रमस्य आकरः खलु । वक्रोक्तिचतुराः स्त्रिय इत्यर्थः ।

71. C. P–

यो धर्मो जिनेन जिनधर्मप्रणेत्रा ज्ञानदर्शनचारित्राख्यरत्नत्रितये न्यवेशि रत्नत्रयमध्ये गणितः । यया स्त्रिया स धर्म एव चिन्तामणिः उज्झितः त्यक्तः । किमर्थम्–कपालिनः श्रीमहादेवस्य यः कोपानलः तस्य भस्म कामः तस्य कृते । स्मरपीडावशात् पतिव्रतात्वं त्यक्तं यया तया स्त्रिया तदेव भस्म स्वस्मिन् कुले अन्वये स्तृतं विस्तारितम् । अथवा जिनशब्देन विष्णुरुच्यते इत्येके । रत्नत्रयं पदं वाक्यं प्रमाणं चेति वदन्ति । तथाच–पदे वाक्ये प्रमाणे च यस्य न स्खलिता गतिः[§] । स एव मण्डनो याति लोकत्रितयमण्डनः ॥ इति त्रिकाण्डीमीमांसाग्रन्थकारस्य[†] पथि संचरतः पुरतः पटहध्वनिः । अन्ये तु धर्मशास्त्रं मन्वादि । अर्थशास्त्रं चाणक्यादि । कामशास्त्रं भरतवात्स्यायनादि रत्नत्रितयमाहुः । एवं

[§] C मतिः ।

[†] C......मीमांसायां ग्रन्थकारस्य.

जिनेनापि धर्मो रत्नत्रये स्वसमये संप्रतिपन्नः ।

75. C. P-

शिखी वह्निर्यदि तव अवाप्तिमेव कामनां विधाय सार्वकामिकं सर्वकामप्रापकं क्रतुं विधत्ते । किंभूतः—स्वयम् आत्मना स्वासु मूर्तिषु आहवनीयादिषु हुतं स्वांशः स्वभागलक्षणं हविर्येन स तथा । अग्निरपि देवानां मध्ये स्थितो भागं मुख्यं लभते । स्वयमेव होता सर्वेष्वपि यागेषु किल अग्निर्देवो होता मानुषात् होतुः पूर्वः अन्यहोतृषद्ने(?)उपविश्य मानुषेण होत्रा वर्णस्वरहीनत्वादिना विनाशितं मन्त्रवर्णादिकं संधत्ते । यथा विध्यपराधो न भवति तथाच मन्त्रः–‘यत् पाकत्रा मनसा दीनदक्षा न यज्ञस्य मन्वते मर्त्यासः । अग्निष्टुद्धोता क्रतुविद्विजानन् यजिष्ठो देवानृतुशो यजाति ॥’ यतः मर्त्यासः मरणधर्माणो मानुषा होतारः यज्ञस्य पाकत्रा यज्ञस्य परिपाकं स्वरवर्णादि याथात्म्यं मनसा न मन्वते न जानन्ति ततः सर्वमज्ञातम् । अग्निर्देवो होता क्रतुवित् सन् विजानन् विशेषेण ज्ञानवान् यजिष्ठो यजनशीलः ऋतुशः काले काले देवान् यजाति ज्ञानपूर्वकं यजति । लेट् विभक्तिः छान्दसी । ‘लेटोऽडाटौ’ इति आट् आगमः । स्वीय एव हविर्भागः । स्वयमेव हविष आधारश्च । ततः स वैदिको विधिः तु पुनः कथं मिथ्या अस्तु त्वां स प्राप्नोत्वेव इत्यर्थः । कथं तु इति पाठान्तरम् ।

अथवा स्व एकः अंश एकदेशः अग्नेः हविःस्वरूपो भवति । ‘अग्नौ प्रास्ताहुतिः सम्यगादित्यमुपतिष्ठते । आदित्याज्जायते वृष्टिर्वृष्टेरन्नं ततः प्रजाः ॥’ इति स्मरणात् पशुव्रीहियवादिकं हविरग्नेरंशः । अत्र च स्वयमेव अग्निर्होता हव्यमपि अग्नेरुत्पन्नत्वात् तदंश एव ।

अथवा स्वोंऽशः प्रयाजानुयाजघृतपुरुषादिरूपो देवैः दत्तः । तथाच शातपथी श्रुतिः आख्यायिकया एतमर्थमाह–पूर्वं यागेषु देवेभ्यो हविर्वहन् अतिश्रमान्नष्ट्वा अपां मध्ये वह्निः प्रविष्टः । ततश्च देवैर्विलोक्यमानो यमेन वरुणेन च कथंचित् तत्र स्थितो ज्ञात्वा देवेभ्यो निवेदितः पुनश्च देवैरनुनीयमानो हव्यवहनं वरदानेन अङ्गीकारितः । प्रयाजा अनुयाजाश्च नाम ये यागविशेषाः ते तवैव भागा एकस्यैव भवन्तु नान्यस्य । तथाच मन्त्रा एतस्मिन्नर्थे ऋग्वेदे सन्ति । चतुः–षष्ट्यां सप्त-पञ्चाशत्तमे अध्याये देवानाम् अग्नेश्च संवादे नवर्चं सूक्तम् । सप्तगुः ऋषिः त्रिष्टुप् छन्दः ।

महत्तदुल्बं स्थविरं तदासीद्येनाविष्टितः प्रविवेशिथापः ।
विश्वा अपश्यद्बहुधा ते अग्ने जातवेदस्तन्वो देव एकः ॥ १ ॥

हे अग्ने तत् महत् उल्बं गर्भवेष्टनं तव स्थविरं दृढमासीत् येन वेष्टितः सन् त्वम् अपः प्रविवेशिथ । हे जातवेदः अग्ने तव विश्वाः तन्वः शरीराणि बहुधा नानारूपाणि घोराणि शान्तानि पवमानपावकशुचीनि गुणविशिष्टानि शरीराणि एको देवोऽपश्यत् पयःप्रविष्टं त्वाम् अजानात् । इति श्रुत्वाथ अग्नेर्वाक्यम् ॥ १ ॥

को मा ददर्श कतमः स देवो यो मे तन्वो बहुधा पर्यपश्यत् ।
क्वाह मित्रावरुणा क्षियन्त्यग्नेर्विश्वाः समिधो देवयानीः ॥ २ ॥

हे मित्रावरुणौ मां को देवो ददर्श । तथा स कतमो देवो यो मे तन्वो गोत्राणि पर्यपश्यत् । मम अग्नेः विश्वाः देवयानीः समिधः देवान् प्रति गमनशीलाः समिद्धाः तन्वः क्व इति प्रश्ने क्व क्षियन्ति निवसन्ति । इत्यग्निनोक्ते देवैरुक्तम्—

ऐच्छाम त्वा बहुधा जातवेदः प्रविष्टमग्ने अप्स्वोषधीषु ।
तं त्वा यमो अचिकेच्चित्रभानो दशान्तरुष्यादतिरोचमानम् ॥ ३ ॥

अग्ने हे जातवेदः वयं त्वा त्वाम् अप्सु ओषधीषु प्रविष्टं बहुधा ऐच्छाम अन्वेषितवन्तः । तं त्वां यमो देवः अचिकेत् जज्ञौ । हे चित्रभानो दीप्तकिरण । किंभूतं त्वाम्—दशसंख्यात् अन्तरुष्यात् अन्तरवासात् अतिक्रम्य रोचमानम् । यावता मार्गेण दश अन्तरवासा भवन्ति तावन्तं बहुयोजनं मार्गमतिक्रम्य देदीप्यमानम् ॥३॥

होत्रादहं वरुण बिभ्यदायं नेदेव मा युनजन्नत्र देवाः ।
तस्य मे तन्वो बहुधा निविष्टा एतमर्थं न चिकेताहमग्निः ॥ ४ ॥

हे वरुण अहं होत्रात् होतृकर्मणो हव्यवहनलक्षणात् बिभ्यत् आयम् आगच्छं नष्टः । अत्र कर्मणि देवा मा मां नेत् एव युनजन् मा मां नियोक्षुः । तस्य मे तन्वः बहुधा निविष्टाः प्रविष्टाः । अहम् अग्निः एतं हविर्वहनमर्थं न चिकेत न जाने । नेत् शब्दो भयवाचको माशब्दस्यार्थे । यदाह यस्काचार्यः—"अथापि नेत्येष इदित्येतेन युज्यते परिभये । यथा—हविर्भिरेके स्वरितः सचन्ते सुन्वन्त एके सवनेषु सोमान् । शचीर्मदन्त उत दक्षिणाभिर्नोजिह्मायन्त्यो नरकं पताम इति ॥" किल नारदेन विप्रलभ्यमानानामसुरस्त्रीणां वचनम् । एके इतः पृथिव्या हविर्भिः स्वः सचन्ते । एके सवनेषु सोमान् सुन्वन्तः । केचन दक्षिणाभिः कर्मसु देवान् मादयन्तः । वयं तु त्वद्वचसा पापं कुर्वत्यो नेत् नरकं पतामः । भर्तृशुश्रूषैव स्त्रीणां धर्मः । "नरकं न्यरकं नीचैर्गमनम् ।"* ॥ ४ ॥

एहि मनुर्देवयुर्यज्ञकामोऽरंकृत्या तमसि क्षेष्यग्ने ।
सुगान् पथः कृणुहि देवयानान् वह हव्यानि सुमनस्यमानः ॥ ५ ॥

हे अग्ने एहि आगच्छ । किंभूतः—मनुर्देवयुर्यज्ञकाम इत्यग्निविशेषणानि । मनुवंशप्रसूतत्वात् मनुः । ....अथवा मनुः यज्ञकामो वर्तते । देवयुः देवगमनकाङ्क्षी । त्वम् आत्मानं तमसि गूढस्थाने अरम् अतिशयेन कृत्वा क्षेषि निवससि । क्षिधातुर्निवासे । देवयानान् पथो मार्गान् सुगान् कृणुहि । त्वं सुमनस्यमानो हृष्टः सन् हव्यानि वह... ॥ ५ ॥

अग्नेः पूर्वे भ्रातरो अर्थमेतं रथीवाध्वानमन्वावरीवुः ।
तस्माद्भिया वरुण दूरमायं गौरो न क्षेप्नोरविजे ज्यायाः ॥ ६ ॥

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* The portions within inverted commas are from Nirukta. 1. 11. C. P explains शची: as कर्मसु. Durgācārya says शच्या वाचा स्तुतिभिः.

हे देवाः मम अग्नेः सौचीकस्य पूर्वे भ्रातरो ज्येष्ठा वैश्वानरगृहपतियविष्ठपावकाख्या एनं हविर्वहनम् अर्थम् अन्वावरीवुः अनुक्रमेण निषिद्धवन्तः पूर्वं प्रार्थ्यमानाः सन्त इति शतपथे । यतस्ते हविर्वहन्तः सन्तो वषट्कारेण वज्रेण वृक्णाः छिन्नाः ततो नाङ्गीकृतवन्तः इति ऋग्वेदानुक्रमण्याम् । तथाच वषट्कारेण वृक्णेषु भ्रातृषु सौचीकोऽग्निरपः प्रविश्य देवैः समवददुत्तरैस्त्रिभिः......... ।

वृद्धाचार्योऽप्याह बृहद्देवतायाम्—

वैश्वानरे गृहपतौ यविष्ठेऽग्नौ च पावके ।
वषट्कारेण वृक्णेषु अग्नौ च सहसः सुते ॥
अपाक्रामत् सौचीको भयादग्निरिति श्रुतिः ।
स प्राविशदपक्रम्य ऋतूनपो वनस्पतीन् ॥
ततोऽसुराः प्रादुरासन् नष्टेऽग्नौ हव्यवाहने ।
अग्निमेवान्ववैक्षन्त देवा हत्वासुरान् युधि ॥

तं तु दूराद्यमश्चैव वरुणश्चान्वपश्यताम् ।
उभौ चैनं समादाय देवानेवाभिजग्मतुः ॥
दृष्ट्वा देवास्त्वेनमूचुरग्ने हव्यानि नो वह ।
वरान् गृहाण वास्मत्तश्चित्रभानो भजस्व नः ॥
प्रत्युवाच तदाग्निस्तान् विश्वे ब्रूत यथा नु माम् ।
तत् करिष्ये जुषन्तां तु होत्रं पञ्च जना मम ॥
शालामुख्यः प्रणीतश्च पुत्रो गृहपतेश्च यः ।
उत्तरो दक्षिणश्चाग्निरेते पञ्च जनाः स्मृताः ॥
मनुष्याः पितरो देवा असुरा राक्षसास्तथा ।
यस्को यमश्च तानेतानाहतुः पञ्च वै जनान् ॥
निषादपञ्चमान् वर्णान् मन्यते शाकटायनः ।
ऋत्विजो यजमानं च शाकपूणिस्तु मन्यते ॥
आयुरस्तु च मे दीर्घं हवींषि विविधानि च ।
अरिष्टिः पूर्वजानां च भ्रातॄणामध्वरेऽध्वरे ॥
प्रयाजाश्चानुयाजाश्च घृतं सोमे च यः पशुः ।
मद्देवत्यानि वै सन्तु यज्ञो मद्देवतोऽस्तु च ॥
तस्य त्रीणि सहस्राणि तथा त्रीणि शतानि च ।
त्रिंशतिश्चैव देवानां सर्वानेतान् वरान् ददुः ।
ततोऽग्निः सुमनाः प्रीतो विश्वैर्देवैः पुरस्कृतः ॥
विधूयाङ्गानि यज्ञेषु चक्रे होत्रमतन्द्रितः ।
भ्रातृभिः सहितः प्रीतो दिव्यात्मा हव्यवाहनः ।
रोमाणि काशाः केशास्तु कुशाश्चर्मनखास्तथा ।
अन्त्राणि चैवाप्यवका मज्जा सिकतशर्कराः ॥

अस्तृक् पित्तं च विविधा धातवो गैरिकादयः ।
एवमग्निश्च देवाश्च सूक्तैर्महदिति त्रिभिः ॥
समूदिरे परे त्वस्मादैन्द्रे सूक्ते तु तां सु ते । इति । *

यथा रथी महाशकटम् अध्वानम् आवृणोति रुणद्धि तस्मात् होत्रात् भिया हे वरुण अहं दूरं नष्ट्वा आयम् आगतः । यतोऽहमपि आविजे बिभेमि । नशब्द इवार्थे । यथा गौरो हरिणः क्षेप्नोः ज्याया धनुषो मौर्व्या बिभेति ॥ ६ ॥

कुर्मस्त आयुरजरं यदग्ने यथा युक्तो जातवेदो न रिष्याः ।
अथा वहासि सुमनस्यमानो भागं देवेभ्यो हविषः सुजात ॥ ७ ॥

हे अग्ने वयं ते तव यत् आयुस्तत् अजरम् अविनश्वरं वरदानेन कुर्मः । यथा त्वं हविषि युक्तः सन् न रिष्याः न पीड्यसे । रिष् हिंसायाम् । अथ पश्चात् त्वं सुमनस्यमानः सन् हविषो भागं देवेभ्यो वहासि वहसि हे सुजात ॥ ७ ॥

प्रयाजान् मे अनुयाजांश्च केवलानूर्जस्वन्तं हविषो दत्त भागम् ।
घृतं चापां पुरुषं चौषधीनामग्नेश्च दीर्घमायुरस्तु देवाः ॥ ८ ॥

हे देवा मम प्रयाजान् यागविशेषान् अनुयाजांश्च केवलान् ऊर्जस्वन्तं हविषो दत्त भागम् । असाधारणान् दत्त्वा तस्मात् अन्यस्यापि हविष ऊर्जस्वन्तं बलवन्तं भागं मम दत्त । तथा अपां द्रवद्रव्याणाम् ओषधीनां पुरुषं सारं घृतं च मम दत्त । ममाग्नेश्च दीर्घमायुरस्तु ॥ ८ ॥

तव प्रयाजा अनुयाजाश्च केवल ऊर्जस्वन्तो हविषः सन्तु भागाः ।
तवाग्ने यज्ञोऽयमस्तु सर्वस्तुभ्यं नमन्तां प्रदिशश्चतस्रः ॥ ९ ॥

हे अग्ने तव केवले असाधारणा एव प्रयाजा अनुयाजाश्च तथा हविष ऊर्जस्वन्तो भागाः सन्तु । किं बहुना—हे अग्ने तव सर्वोऽयं यज्ञोऽस्तु । तथा तुभ्यं चतस्रोऽपि दिशः प्रनमन्ताम् सर्वं तवैव प्रवणं भवतु । त्वं होत्रं कुरु । तदनन्तरं स्विष्टकृल्लक्षणो भागः सर्वहविर्मध्यादग्नेरसाधारण एव ॥ ९ ॥ इत्थं नवानामृचामर्थेन देवानामग्नेश्च संवादः ।

इत्थं यदा अग्निः स्वयमेव होता भूत्वा स्वयं च स्वं भागं हविः स्वासु मूर्तिषु जुहोति तदा त्वां प्राप्नोति ।

84. Last two lines—निवारितावग्रहनीरनिर्झरे नभोनभस्यत्वमलम्भयद्दृशौ ।

C. P and Jina (Text) read अवारित.........C. P. explains the lines thus; ततः स्वदृशौ नभोनभस्यत्वं श्रावणभाद्रपदत्वम् अलम्भयत् । किंभूते—न वारितः अवग्रहेण वृष्टिनिरोधेन नीरनिर्झरो ययोः ते तथा । अथच कस्यापि अवग्रहेण बाष्पनिवारणं न कृतम् । रुरोदेत्यर्थः । अपारितावग्रहेति पाठे न पारितः पर्याप्तः अवग्रहो ययोस्तौ । अपारितावग्रहौ नीरनिर्झरौ यत्र ते तथा । Vidyā's reading is not clear from my Ms. He seems to read अपारितावग्रह......

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* Bṛihaddevatā (Macdonell's ed.) 7. 61–81. There are many variations from the printed Text. C. P has also omitted some lines.

Narahari and Malli read निवारिता..., like Nārāyaṇa who says निवारितो निषिद्धोऽवग्रहो वर्षप्रतिबन्धो यस्यैवंविधोऽप्रतिहतप्रसरो नीरनिर्झरो जलप्रवाहो ययोः (दृशोः). Malli says निवारितावग्रहो निष्प्रतिबन्धो नीरनिर्झरो ययोस्ते दृशौ लोचने.

85. C. P—

तस्या विलोचनाभ्यामेव स्फुटाभ्यां विकसिताभ्याम् उत्पलाभ्यां सकाशात् द्वौ कज्जलेन आविलौ मिश्रौ बाष्पबिन्दू नीलौ तरलौ चञ्चलौ च हृदि निपत्य नीलौ मणी इन्द्रनीलमणीव विरेजतुः। काविव—अलिनो दम्पतीव। उत्प्रेक्षा वा। कया—कुचावेव कुड्मलौ तयोराशया। भ्रमरो हि पुष्पात् पुष्पान्तरं संचरति।

मणीवादीनामुपसंख्यानमिति मणीव दम्पतीवेत्यत्र "द्विवचनमनौ"§ इति सन्धिनिषेधो न भवति। तदुक्तम्—"ईदादिप्रगृह्यत्वे मणीवादीनां प्रतिषेधो वक्तव्यः। मणीवोष्ट्रस्य लम्बेते प्रियौ वत्सतरौ मम। दम्पतीव रोदसीव"।¶ भारते मङ्क्युपाख्याने† प्रयोगोऽयम्। किंच उपमावाचको वशब्दोऽप्यस्ति। यथा—तासां मुखानि रतिखेदविपाण्डुराणि, कान्तोपभोगशुभदृष्टिमनोहराणि। रत्यन्तरे दशनजर्जरिताधराणि, कादम्बखण्डितदलानि व पङ्कजानि॥ इति। अनुप्रास उत्प्रेक्षा रूपकं भ्रान्तिमान् काव्यलिङ्गमुपमा च।

94. C. P–

कार्यकारणसंघात औपाधिक आत्मा शरीरेषु क्षेत्रज्ञः। तम् अन्तः स्थूलशरीरमध्ये स्थितम् अहं-शब्दवाच्यं नलो नोज्झति। नलं च मनो न मुञ्चति। मनोऽपि कायवायवो न मुञ्चन्ति। पुर्यष्टकाख्यस्य लिङ्गशरीरस्य उपलक्षणं मनः। 'बुद्धीन्द्रियाणि खलु पञ्च तथाऽपराणि कर्मेन्द्रियाणि मनआदिचतुष्टयं च। प्राणादिपञ्चकमथो वियदादिकं च कामश्च कर्म च तमः पुनरष्टमी पूः॥' इति पुर्यष्टकम्। बुद्धिकर्मेन्द्रियाणि। मनोबुद्ध्यहंकारतद्वृत्तयः। प्राणापानसमानव्यानोदानाः। पृथिव्यादि पञ्चकम्। कामः। कर्म शुभाशुभम्। तमोऽविद्या। मनश्च लिङ्गशरीरं यावत् तावत् स्थूलशरीरं न त्यजति। जीवे उत्क्रामति इन्द्रियाणि उत्क्रामन्ति। लिङ्गे उत्क्रामति स्थूलशरीरं षाट्कौशिकं विच्छिद्यते। तथा च श्रुतिः—'तमुत्क्रामन्तं प्राणोऽनूत्क्रामति, प्राणमनूत्क्रामन्तं सर्वे प्राणा अनूत्क्रामन्ति.'

कान्तस्य चान्तःस्थितत्वे ममशब्दवाच्यस्य क्षेत्रज्ञस्योत्क्रमणाभावात् सर्वेषामुत्क्रमणाभावः। ततो मम मरणं नास्ति।

116. C. P says–

इयं ममोरस्तटी कठोरयोस्तव कुचयोः परिचारिका शुश्रूषापरा उचिता। यतो दृढा। अथवा परिचारिका कीलिका या दार्ढ्यार्थं क्रियते। लोके पचारा इति (?)। Vidyā says परिचारिका कीलिका पावर इति लोके.

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§ Kātantra (सन्धिवृत्ति 3. 43.)

¶ Kāśikā 1. 1. 11.

† Śāntiparva 176. 12. (Kumbhakonam ed).

Vidyā reads हृदयद्वयेऽस्तु नौ, like Malli. Nārāyaṇa and Jina (नौ आवयोः हृदयद्वये). C. P and Jina (Text) read नः. C. P. says—नोऽस्माकं हृदयद्वये तव मम च हृदि। त्वं चाहं च, "त्यदादीनि सर्वैर्नित्यम्" इति त्यदादिभिरन्यैश्च सह वचने त्यदादीनि नित्यं शिष्यन्ते। "त्यदादीनां मिथो यदा यत् परं तत् शिष्यते" इत्यस्मदो द्वित्वे प्राप्ते "अस्मदो द्वयोश्चे"ति बहुवचनम्।

119. The verse शुभाष्टवर्गस्त्वदनङ्गजन्मनः is not found in C. P. Vidyā, Īśānadeva and Jina, nor is it found in all Mss. of Malli. Pt. Sivadatta says in his Footnote to this verse that it is not explained by Malli. The editor of the Palaghat edition has, however, included it in Malli on the authority of a single Ms. Besides, he puts the verse after 116. The verse is found in Narahari.

121. C. P-

असौ नलोऽथ पश्चात् प्रकृष्टबोधयुक्तो मोहविनाशे सति आत्मानं स्वं नलत्वं प्रकाशयन्तमबुध्यत, मया उद्भ्रान्त्या दूतधर्मो नाशित इति नलोऽजानात्। ततश्च अवाप्तसंस्कारतया पूर्वसंस्कारेण ताम् आत्मनः प्रकृतिं स्वाभाविकीमवस्थां प्रपन्नां प्राप्तां विलोक्य गिरो वाणीः असृजत् उवाच।

नलः क इव। यथा मुनिः ब्रह्मवित् अनेकजन्मार्जितनित्याग्निहोत्रादिकर्माभ्यासेन प्रत्यवायपरिहारेण काम्यनिषिद्धकर्मपरित्यागेन च नूतनकर्माभावात् अन्तःकरणशुद्ध्या भोगेन वर्तमानदेहारम्भप्रारब्धे शुभाशुभे क्षपयित्वा शमदमादिसाधनचतुष्टयसंपत्त्या शास्त्राचार्यप्रसादात् प्रकृष्टबोधयुक्तो ब्रह्मज्ञानवान् आत्मानं स्वप्रकाशं नित्यशुद्धबुद्धमुक्तस्वभावं बुध्यते। श्रवणमनननिदिध्यासनैः अहं ब्रह्मास्मीति प्रतिपद्यते। तथा जन्मान्तरीयसंस्काराभ्यासेन च तां प्रसिद्धां प्रकृतिं सत्त्वरजस्तमसां साम्यावस्थां मायाम् अनादिमविद्यां प्रपन्नां पृथग्भूतां विलोक्य "अहं मनुरभवं सूर्यश्चाहं कक्षीवा ऋषिरस्मि विप्रः। अहं कुत्समार्जुनेयं न्यृञ्जेऽहं कविरुशनाः पश्यतात्मा" इत्यादिका ऋग्वेदप्रसिद्धा ऋचः वामदेवऋषिवत् मुक्तः सन् पश्यन् वदति।

अथच तां प्रपन्नां प्रकृतिं विलोक्यापि प्रबोधेऽपि संस्कारानुवृत्तेः मूढवदेव गिरोऽसृजत् पूर्ववदेव कानिचित् वचांसि उवाच। जीवन्मुक्तोऽपि प्रकृतिपुरुषभेदज्ञानेऽपि पूर्वसंस्कारवशात् बुद्धिकर्मेन्द्रियव्यापारान् करोति। गिरां सर्जनमिन्द्रियव्यापारोपलक्षणम्। तदा च "अये मयात्मा" इत्यारभ्य श्लोकपञ्चकस्य नलवाक्यत्वमिति स्वयं मोहमहोर्मिनिमित्तं प्रकाशनं शोचतीत्यनेनाक्षिप्तं व्याख्यान्तरम्। उपमा अनुप्रासश्लेषावपि।

124. C. P and Vidyā cite the following illustrative verse-

केऽप्येवमेवोपगताः प्रसिद्धिं रुणद्धि को नाम मुखं जनानाम्।

जात्यैव ये वायुभुजो विकर्णास्तान् भोगिनः कुण्डलिनो वदन्ति ॥

133. Malli, Jina, Narahari and N read–

तवेत्ययोगस्मरपावकोऽपि मे कदर्थनात्यर्थतयाऽगमद्दयाम् ।
प्रकाशमुन्माद्य यदद्य कारयन् मयात्मनस्त्वामनुकम्पते स्म सः ॥

C. P, Vidyā and Īśānadeva read न वेत्ययोगस्मरपावकोऽपि and मयात्मनो मामनुकम्पते स्म. This makes the verse very simple. C. P explains it thus–

अयोगस्मरपावकोऽपि विरहानलोऽमि मे मम अनेन प्रकारेण कदर्थनाया अत्यर्थतया दयां न वा किमगमत् । किंवाथवा* दयां न चकार । तवेत्ययोगेति पाठे तव त्वत्संबन्धी अयोगस्मरपावक इति संबन्धः । यदद्य मामुन्माद्य मया आत्मनः प्रकाशं कारयन् मम पार्श्वादात्मानमेव प्रकटं कारयन् सन् स विरहस्मराग्निर्माम् अनुकम्पते स्म । प्रकाशं कारयन्निति अनुकम्पने हेतुः । मयेति कर्तरि तृतीया । आत्मन इति ममैव अयोगस्मरपावकस्य इत्यपि व्याख्यान्तरम् । अनुप्रास उक्तविशेष आक्षेपो हेतुरनुमानमातिशयोक्तिश्च ।

140. Vidyā reads सुभाषित for स्वभाषित found in C. P and others. He says सुभाषितः सुष्ठूक्तो यः स्वस्यात्मनः उद्भ्रमविभ्रमस्य मोहविलासस्य क्रमः परिपाटी स दमस्वसुर्दमयन्त्या इतीदृशीं भ्रान्तिमसात् अनाशयत् स्फेटयामास. C. P explains the verse thus—

स्वेन नलेन भाषितो यः स्वकीयः उद्भ्रमस्य चित्तवैकल्यस्य विभ्रमो विलासः तस्य क्रमः । परिपाटी अथवा स्वभाषितः स्वोद्भ्रमविभ्रमो येन इत्यन्यपदार्थो नलो दमस्वसुरिति भ्रान्तिमसात् अपनिनाय । षोऽन्तकर्मणि । अशादिति पाठे अशात् निरस्यति स्म । शो तनूकरणे । अद्यतनी । "घ्राशाच्छासाधेटां वा वक्तव्यम्" इति‡ सिचो लोपः । सुभाषितेति च पाठान्तरम् । इतीति किम्—मयैव यन्नलं संबोध्य नलनाम गृहीत्वा व्यलापि असौ नलस्तत् विमृश्य स्वमात्मानमिदं नलरूपमाह । किंविशिष्टम्—मत्सकाशात् बुद्धं ज्ञातम् इति भ्रान्तिं दमयन्ती निराचकार । अयं देवदूतो नलो न भवति । किन्तु मां नलानुरक्तां बुद्ध्वा आत्मानं नलं कथयति इति शङ्का अपगता । यदि अयं नलो न स्यात् तत् कथमधुना मम प्रत्यक्षं विरहेण उद्भ्रमविभ्रमवशात् इत्थं ग्रथिलो भवेत् । तस्मात् नल एवायमिति ।

150. C. P, Vidyā, Īśānadeva and Jina read न सूनबाणाशुगतोऽपि मामवत् for प्रसूनबाणादपि मामरक्षतः (Malli, Narahari and N).

Vidyā says तव तदुच्चैरतिप्रसिद्धं तदस्त्रभृद्व्रतं क्षत्रियव्रतं क्षतं भ्रष्टम् । तद्व्रतं किमिति क्षतमित्याह—सूनबाणस्य स्मरस्य आशुगतो बाणेभ्यो मां न

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* A omits किं

‡ This is from Durgasiṃha's Vṛitti on Kātantra (आख्यात 4. 216)

अवत् न रक्षत् एतद्व्रतम् । कामबाणान्मां रक्षितुं न शक्नोषि । Narahari says पुष्परूपात् बाणादपि मामरक्षतः अवकीर्णिनो भग्नव्रतस्य तव तद्व्रतमुच्चैः क्षतम्। पाठान्तरे कन्दर्पबाणात् मां नावन् न रक्षन् भो नल तवेत्यन्वयः ।

156. C. P, Vidyā and Jina read अधिवसन् स्थानमन्तः for अधिवनस्थानमन्तः (N, Malli and Narahari).

158. C. P and Vidyā read त्वरार्तिभिरभूत् सा यत् क्षिपा दुःक्षिपा for स्मरार्तिभिरभूत् सापि क्षपा दुःक्षया (N). Jina's reading is the same as that of C. P and Vidyā except that he reads क्षपा दुःक्षपा. Malli and Narahari also read क्षपा दुःक्षपा, but they read स्मरार्तिभिः, like N.

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CANTO X

5. C. P and Vidyā read तथा पथाभावि महीमहेन्द्रैः for सैन्यैस्तथा राजपथा बभूवुः. C. P says—महीमहेन्द्रै राजभिः कृत्वा पथा मार्गेण तथा तादृशेन अभावि जातम् । सैन्यैस्तथा राजपथा बभूवुः इति पाठान्तरम् (This is the reading of N, but he gives the reading of C. P and Vidyā as a variant).

6. C. P and Vidyā read

नृपः पुरःस्थावगृहीतवर्त्मा पश्चात्तनैः कश्चन नुद्यमानः ।
अध्वन्यसिद्धार्थममन्यत स्वं यन्त्रस्थसिद्धार्थपथस्थितोऽपि ॥

for

नृपः पुरःस्थैः प्रतिबद्धवर्त्मा.............................. ।
यन्त्रस्थसिद्धार्थपदाभिषेकं लब्ध्वाप्यसिद्धार्थममन्यत स्वम् ॥

This is the reading of Malli and Nārāyaṇa, though the former reads प्रतिरुद्धवर्त्मा.

C. P mentions the latter reading as a variant.

10. C. P, Vidyā and Jina read

आखण्डलो दण्डधरः शिखावान्
पतिः प्रतीच्या इति दिग्महेन्द्रैः ।

for

आखण्डलो दण्डधरः कृशानुः
पाशीति नाथैः ककुभां चतुर्भिः ।

The latter reading is found in Malli and N, but it is given by C. P as a variant. Malli alone reads यये तदुद्वाहरसान्न शेषैः for स्वयंवरे तत्र गतं न शेषैः, but his reading is found in C. P as a variant.

आखण्डल-अखण्डं सर्वं लाति गृह्णातीति तदधीनत्वात् सर्वस्य । स्वार्थेऽण् । अथवा आखण्डं खण्डमभिव्याप्य लातीत्याखण्डलः । अभिविधावाङ् । सर्वमपि गृह्णातीत्यर्थः C. P.

15. C. P and Nārāyaṇa read अहिर्महीगौरवसासहिर्यः.

Malli reads कः for यः—महीगौरवं महीभारं सासहिर्भृशं सोढा अन्योऽहिः

सर्पः कोऽस्ति न कोऽपीत्यर्थः.

C, P says—

महीमहिः सासहिरस्ति को हीति पाठान्तरम् . Jina says अहिर्महीसासहिरस्ति कोऽन्य इत्यपि क्वचित् पाठः। This is the reading of Vidyā and Īśānadeva.

16. C. P and Vidyā read

स्वयं विमृश्यैव स धर्मशास्त्रं स्वयंवरे प्रास्थित न स्वयंभूः ।
व्यलोकि लोके मुनिभिः श्रुतो वा समं विवाहः क पितामहेन ॥

Jina's reading is the same, except that he reads श्रुतिभिः for मुनिभिः which he gives as a variant. Nārāyaṇa and Malli read—

ययौ विमृश्योर्ध्वदिशः पतिर्न स्वयंवरं वीक्षितधर्मशास्त्रः ।
व्यलोकि लोके श्रुतिषु स्मृतौ वा ……… ॥

This reading is given by C. P as a variant, except that he reads श्रुतः for स्मृतौ.

17. Jina, Vidyā and C. P read the first two lines thus--

श्रुत्वा निजं भीमजया निरासं
दूतीमुखादिन्द्रमुखा दिगीशाः ॥

Malli and Nārāyaṇa's reading (भैमीनिरस्तं स्वमवेत्य दूत्या मुखात् किलेन्द्रप्रमुखा दिगीशाः) is given by C. P as a variant.

Malli and Jina read स्पन्दे (गमने) for स्यदे. Jina gives स्यदे as a variant.

18. Vidyā and C. P read वृणोति for भजेत . C. P, however, says भजेत इति पाठान्तरम् ।

19. C. P reads प्रयस्यताम् like N, but Vidyā reads प्रपश्यताम् . Malli alone reads तद्द्वैतसिद्धिर्न वतानुमेने for नैवानुमेने नलसाम्यसिद्धिः found in C. P and others. He says तस्य नलस्य द्वैतं तत्सिद्धिः द्वितीयनलत्वसिद्धिः तदत्यन्तसारूप्यसिद्धिरिति यावत् ।

22. C. P, Vidyā and Jina read ज्वरितात् for क्वथितात्, and read the last two lines thus-ध्माताच्च सारैर्मदनाद्गृहीतै—

र्नलानुकल्पं स्वमकल्पयन्त ।

C. P says—

ते सर्वे ऐलात् पुरूरवसः सकाशात् इव सारैः गृहीतैः स्वम् आत्मानं नलस्य अनुकल्पं हीनकल्पं किञ्चित् सदृशम् अकल्पयन्त । ध्माताद्भवेन स्मरतोऽपि सारैः स्वं कल्पयन्ति स्म नलानुकल्पमिति पाठान्तरम्‖ ।

23. C. P, Vidyā and Jina read ऊचे for आख्यत् (N and Malli).

‖ This is the reading of Malli and Nārāyaṇa.

26, Malli and Nārāyaṇa read तत्रागमद्वासुकिरीशभूषाभस्मोपदेहस्फुट-गौरदेहः—C. P, Vidyā and Jina read ईशवासात् for ईशभूषा. Vidyā says—ईशवासात् ईश्वरदेहात् (अगमत्). C. P says-ईशभूषाभस्म इति पाठान्तरम्। Jina says ईशे शम्भुवपुषि वासः तस्मात् हेतोः भस्मोपदेहेन.........गौरो देहो यस्य सः। ईशवासात् कैलासादिति केचित्। N gives ईशवासात् as a variant.

27. Vidyā, C. P and Jina read the first two lines thus--

सपर्यया कुण्डिननाकनाथः
शस्तेषु पस्त्येषु निवेशनेन।

Malli and N read रम्येषु हर्म्येषु निवेशनेन सपर्यया कुण्डिननाकनाथः।

C. P says—शस्तेषु प्रशस्तेषु प्रधानेषु पस्त्येषु आवासेषु निवेशनेन।

Malli and N read...नम्रताद्यैः. C. P, Vidyā and Jina read...नम्रताभिः.

28, Malli alone reads औदार्यदाक्षिण्यदयादमानां चतुष्टयी for दानं दया सूनृतमातिथेयी चतुष्टयी.

32. Vidyā, Īśānadeva, C. P and Jina read the last two lines thus-

विदर्भजा येन विजानते स्म
तमप्यमी नायकमेव लोकाः।

C. P—तेषां राज्ञां परिचारकेऽपि भृत्यमात्रेऽपि विलासस्य वैदग्ध्यस्य अलङ्करणानां च श्रीः शोभा तथा अभूत् आसीत् येन विदर्भजा अमी लोकाः तमपि भृत्यमपि नायकमेव विजानते स्म। नायकमेव कश्चिदिति पाठान्तरम्। तथा—अज्ञासिषुः स्त्रीशिशुबालिशास्तं यथागतं नायकमेव कश्चित् इति पाठः (N and Malli),

33. C. P remarks—

. अस्वेदगात्राश्चलचामरौघै—
रमीलनेत्राः प्रतिवस्तुचित्रैः।
अम्लानमाला विपुलातपत्रै—
र्देवा नृदेवाश्च भिदां न भेजुः॥

इति पाठान्तरश्लोकः*। देवादिति तु पाठे जात्याख्यायामेकवचनम्। देवेभ्य इत्यर्थः।

C. P, Vidyā and Jina (Text) read-

न स्वेदिनश्चामरमारुतेन
सर्वत्र चित्रैर्न निमेषनेत्राः

for न स्वेदिनश्चामरमारुतैर्न निमेषनेत्राः प्रतिवस्तुचित्रैः found in N.

34. Vidyā, C. P and Jina read व्यवहारयत्सु for व्यवहारवत्सु (Malli and Nārāyaṇa). C. P says व्यवहारयत्सु व्यवहारं कुर्वत्सु ब्रुवत्सु। व्यवहारव-

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* This is Malli's reading.

त्स्विति पाठान्तरम् ।

(Ms. C however says व्यवहारवत्सु ब्रुवत्सु । व्यवहारयत्सु इति पाठान्तरम् । But Ms. C is not very reliable)

Vidyā. C. P and Jina read स्वर्गीयवर्गः for सौवर्गवर्गः (Malli and N).

41. C. P, Vidyā and Jina read बभर्त्सुः for निनिन्दुः alli and N). C.P—

क्षितीशा इमं नलं स्तुतिच्छलात् मत्सरिणः सन्तो बभर्त्सुः निनिन्दुः । कथमिति—एष किं भुवि प्रथमः सुधांशुः । तथा किमसौ द्वितीयः स्मरः । किमयं तृतीयो दस्रः अश्विनीकुमारः । प्रथमद्वितीयतृतीय इति शब्दक्रमवैचित्र्यम् । एवमुत्तरत्रापि आद्येत्यादि । यथा—

आत्मा प्रजानां नयने नृपस्य
त्रयीमयज्योतिषि बद्धभक्तिः ।
चातुर्यभूः पञ्चशरस्य जेता
षण्णां गुणानामपि सम्प्रयोक्ता ॥
सप्ताङ्गराज्यस्य ललामभूतः
प्रकामलब्धाष्टतनुप्रसादः ।
नवग्रहानुग्रहगौरवेण
भूयादसौ चारुदशानुबन्धी ॥ इति ।

मयूरोऽपि एकं ज्योतिरित्यादि बबन्ध । ससन्देहापह्नुतिः । व्याजेन चेयं स्तुतिः । वस्तुवृत्त्या निन्दैवेति व्याजस्तुतिरपि । The verse आद्यं विधोः etc is explained by C. P as a variant. It is not found in vidyā and Jina. Malli explains it fully and remarks पूर्वश्लोकेन पुनरुक्तमपि कविलोभात् स्थितं सर्वं पूर्ववत् ।

42. Malli reads इहेदृशः सन्ति कतीति दुर्घ्रेर्दृष्टान्तितालीकनलावली तैः for मायानलोदाहरणान्मिथस्तैरूचे समाः सन्त्यमुना कियन्तः found in C. P and others. Malli's reading is given by C. P and N as a variant.

44. C. P, Vidyā and Jina (Text) read the verse thus—

मिथ्यानलांस्तथ्यनलो द्विपार्श्वी-
कृतोपवेशानवदत् सुवेषान् ।
उभौ किमैलश्च न दर्पकश्च
भवन्ति नासत्ययुतौ भवन्तः ॥

Nārāyaṇa's reading is given by C. P as a variant. N, Jina and Malli read नलानसत्यानवदत् स सत्यः कृतोपवेशान् सविधे सुवेषान् ।
नोभाविलाभूः किमु दर्पकश्च भवन्ति नासत्ययुतौ भवन्तः ॥
Malli, however, reads नासत्ययुजौ, while Jina reads उभौ किमैलश्च न दर्पकश्च ।

47. C. P-

हे नरेन्द्र यत् स्वेन आत्मना तव रूपम् अधिगम्य प्राप्य दृष्ट्वा अथच कृत्वा नाम अहो वयं श्रितमुग्धभावा इह समाजे असाम भवाम । पञ्चम्युत्तमपुरुषबहुवचनम् । अस् भुवि धातुः । मुग्धो मनोहरः अथच मुग्धो मूढः । तन्नः अस्मान् आशा इच्छा तया आपतितान् विबुधत्वं दत्तत्वं च धिक् । अथच नः अस्मान् आशाभ्यो दिग्भ्यः पतितान् आगतान् धिक् । अथच नः अस्माकम् आशापतितां दिक्पतित्वं धिक् । इदमस्माकं विबुधत्वं (च) धिक् अस्तु ।

51. It is related in the Skandapurāṇa* that there was a dispute between Brahmā and Vishṇu as to which of them could discover the extremity of the Phallic Śiva. Vishṇu went down to the nether regions to find the lower end of the Linga, and being unsuccessful in his quest, admitted his failure. Brahmā, on the other hand, went to heaven to discover the upper limit of the Phallus, and being at a loss where to find it, he besought the Surabhi cow and the Ketakī flower to aver falsely that he had seen and worshipped the crest of the great Phallus. A voice from the air condemned them as false witnesses, and Brahmā together with the cow and the flower were subjected to various curses, as a result of which the Ketakī flower was excluded from the worship of Śiva. The story reappears in another section of the Skandapurāṇa¶ with a slight variation. There is here no mention of Surabhi; Brahmā and Ketakī alone being cursed by Śiva for speaking a falsehood.

अयञ्च केतकच्छदो यदाप कूटसाक्षिताम् ।
अतः परं न जातु तन्ममैतु मूर्ध्नि संस्थितिम्§ ॥

75. C. P, Malli and Jina read निरुक्त for निरुक्ति.

76. C. P, Vidyā and Jina read......पर्वद्वयीसन्धिसुमध्यचिह्नम् for...... सुचिह्नमध्यम् ।

C. P-

यस्या देव्या भुजद्वन्द्वं छन्दः वेदाङ्गमभूत् । किम्भूतम्—जात्या लः समुद्रा गण इत्यादिकया पिङ्गलोक्तया, वृत्तं सममर्धसमं विषमं चेति तदुक्तेन वृत्तेन । वृत्तरत्नाकरे च द्वितीयाध्यायोक्तया जात्या तृतीयचतुर्थपञ्चमोक्तेन वृत्तेन भिद्यमानं द्विधाऽभवत् । तदुक्तम्—पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा इति । केचित्तु मात्रा वृत्तानुपूर्वकमिति मात्राछन्दसामपि वृत्तव्यवहारं पश्यन्तो व्याचक्षते । संज्ञारूपया गोत्वादिवदनेकव्यक्त्याधारया जात्या गायत्र्युष्णिगाद्यया वृत्तेन इन्द्रवज्रोपेन्द्रवज्राप्रभृतिना भिद्यमानम् ।

पुनः किंविशिष्टम्—श्लोकस्य अर्धे या विश्रान्तिस्तन्मयीभविष्णुः यः पर्वद्वयीसन्धिः कूर्परप्रदेशः तेन सुष्ठु भुजमध्यस्य चिह्नं यत्र तत्तया ।

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* Māheśvara Khaṇḍa, Chap. 6 of Kedāra Khaṇḍa.

¶ Māheśvara Khaṇḍa, chap 10-15 of Aruṇācalamāhātmya (Uttarārdha).

§ Ibid, 5 13

Vidyā says—

यदीयं भुजद्वन्द्वं बाहुयुग्मं छन्दःशास्त्रमभूत्। जात्या (च) वृत्तेन (च) भिद्यमानम्। अत्र जातिर्मात्रावृत्तम् आर्यागीतिवैतालीयप्रभृति। वृत्तं वर्णवृत्तं श्रीशिखरिणीप्रभृतिभिर्यदुक्तं पिङ्गलादिभिराचार्यैः.........अथवा जातिरुक्ताऽत्युक्ताप्रभृति। वृत्तशब्देन मात्रावर्णविभेदेन द्विविधमपि वृत्तं गृह्यते। कीदृशं भुजद्वन्द्वम्—श्लोकस्यार्धार्धे विश्रान्तिमयीभविष्णुर्महायतिरूपेण सम्पद्यमाना या पर्वद्वयी ग्रन्थियुग्मं तस्या यः सन्धिस्तेन सुष्ठु शोभनं मध्यचिह्नं मध्यप्रदेशलक्षणं यस्य तत्। देव्याः कूर्परप्रदेशः श्लोकार्धविश्रान्तिरूप इत्यर्थः।

78. यद्भजनाय—Acc. to N and Malli, ज्योतिर्मयी विद्या यद्भजनाय यस्याः देव्याः सेवनाय हारलता बभूव।

C. P, Vidyā and Jina read तद्भजनाय. Vidyā says—तेषां ज्योतिषां ताराणां भजनाय विभागेन अवस्थापनाय। गणितेन विज्ञायते अमुको ग्रहो मेषादिराशौ तिष्ठतीति।

C. P. says—तेषां नक्षत्राणां भजनाय भागहरणाय मध्येऽङ्कम् अङ्कमध्ये अङ्केन एकद्वित्र्यादिना भृता पूर्णा। ज्योतिषे हि गुणाकारभागहारैः अङ्का ध्रियन्ते।

80. C, P–

यस्या ऊरुयुग्मं मीमांसया वेदवाक्यविचारेण मांसलं विशालं चक्रे। किम्भूतम्—परस्य ईश्वरस्य आच्छादनं निराकरणं तेन चारु। मीमांसा हि ईश्वरं नानुमनुते। ऊरुश्च परेण उत्कृष्टेन आच्छादनेन वाससा चारुः। किंभूतया—ब्रह्मार्थः निवृत्तिमार्गपरः कर्मार्थकः प्रवृत्तिमार्गपरः यो वेदः तस्य भेदात् द्विधा आत्मदेहं विधाय स्थितया। पूर्वमीमांसोत्तरमीमांसाभेदात् द्विधाभूतया इत्यर्थः। अनुप्रासः श्लेषश्च।

Vidyā explains पराच्छादनचारु in the same way as C. P. Jina says कीदृशमात्मदेहम्—परस्योत्कृष्टस्यार्थादीश्वरस्य आच्छादने निराकरणे चारु चतुरम्। मीमांसायां हि जगतोऽनाद्यनन्तत्वात् अदृष्टसहकृतस्य जीवात्मन एव कारणत्वं न त्वीश्वरस्य। यद्वा परेषां बौद्धवैशेषिकचार्वाकादीनां आच्छादने चारु। N and Malli give the latter explanation only.

82. C. P explains the verse thus–

यस्या वदनस्य रदा दन्तास्तर्काः प्रमाणानुग्राहकाः तर्क्याः शङ्क्यन्ते। अन्यथा यद्येवं न उक्तव्यतिरेकेण अस्य वदनस्य तैः तर्कैः कृत्वा वादे वादकथायां तथा तेन प्रकारेण क्व शक्तिः कुतः सामर्थ्यम्। तथा तर्कैः विना पत्रं दातुं पत्रालम्बनं कर्तुं क्व प्रभुत्वम्। तथा गुणशालिनां प्रतिवादिनां पूगं समूहं वादतो

वादात् क्व तर्कैः विना खण्डयितुं प्रभुत्वम्। तथा दन्तैः विना अस्य मुखस्य वादे जल्पने क्व शक्तिः। तथा पत्रं नागवल्लीदलं दातुं खण्डयितुं दन्तैः विना क्व प्रभुत्वम्। गुणशालि पूगं क्रमुकम् अदतो भक्षयतः क्व वा खण्डयितुं प्रभुत्वम्। अथवा अदतो दन्तरहितस्य इत्यर्थः। अनुप्रास उत्प्रेक्षा श्लेषश्च।

N explains पत्रं क्व दातुं thus—वादतो वादनिमित्तात् प्रतिवादिने पत्रं प्रतिपत्रं दातुं तस्योपरि पत्रालम्बनं कर्तुं प्रतिवादिनः प्रतिज्ञापत्रं दातुं खण्डयितुम्। Trans. does not bring out the meaning fully. See Vocabulary under पत्र.

87. C. P-

या देवी सोमसिद्धान्तो नाम कापालिकदर्शनशास्त्रं तन्मयमाननं यस्याः सा तथा। अथच सोमस्य चन्द्रस्य यः सिद्धान्तः पूर्णत्वं तन्मयानना इव। तथा शून्यात्मतावादः माध्यमिकबौद्धानां शास्त्रं तन्मयम् उदरं यस्याः सा तथा। अथच सर्वथा शून्यं नास्त्येव उदरं यस्याः तथाभूता इव कृशत्वात्। तथा विज्ञानस्य सामस्त्यं नाम योगाचारबौद्धानां मतं सर्वं विज्ञानमयं विश्वं तन्मयम् आन्तरं मनो यस्याः तथाभूता इव। अथच आन्तरं विज्ञानानां सामस्त्येन निष्पन्नं सर्वज्ञत्वात्।

तथा अखिलापि देवी साकारतासिद्धिर्नाम केषांचित् मते सगुणा सालम्बना मुक्तिस्तन्मयी इव। अथच मूर्तिमती सिद्धिः तन्मयीव। नदादेराकृतिगणत्वात् ईप्रत्ययाभावः। अथवा साकारतासिद्धिमयम् अखिलं यस्याः इति समस्तं पदम्। इत्थं समग्राया देव्याः शरीरं शास्त्रमयं वर्णितम्। उत्प्रेक्षा।

Jina remarks on साकारतासिद्धिमयाखिलेव—विषयभूतं घटादिकं नास्ति किन्तु ज्ञानमेव तदाकारं परिणमते इति साकारज्ञानवादी सौत्रान्तिकः। विज्ञानस्य साकारतासिद्धिस्तद्दर्शनम्। तन्मयमखिलमर्थात् रूपं यस्याः साकारतासिद्धिरेव समस्तरूपाकारेण परिणतेत्यर्थः। अथच साकारसिद्धिः सौन्दर्यप्राप्तिः सैव प्रचुरा यत्र एवंविधमखिलरूपं यस्या एवंभूतेव। अतिसुन्दराण्यखिलान्यप्यङ्गानीति भावः।

See also Appendix I.

88. निगाद्यम्—C. P says—

निगाद्यं वक्तव्यम्। सोपसर्गत्वात् यदभावे ण्यत्। कात्यायनस्य च (कात्यायनीये च C) क्यबभावे घ्यण्। The Kātantra rule is ऋवर्णव्यञ्जनान्ताद्घ्यण् (कृद्वृत्ति 2. 119).

89. C. P and Jina read विन्दत्यसव्ये for अविन्दतासौ (Malli and N). Vidyā reads विन्दत्यसत्ये. C. P's reading is given by Nārāyaṇa as a variant. C. P says—

यस्य असव्ये दक्षिणे चरणारविन्दे मन्दाकिनी मकरन्दस्य लीलां विन्दति

प्राप्नोति। अन्यस्तु असत्ये इति पठति व्याचष्टे च—असत्ये असद्रूपे शून्ये यच्चरणे आकाशे इत्यर्थः। आकाशं हि विष्णुपदं तत्र च मन्दाकिनी।

92, C. P, Vidyā, Īśānadeva and Jina read नासीरचमूषु for नासीरचरीषु (Malli and N).

93, C, P on the first two lines—

स्निग्धत्वेन लेप उपदेहः तन्मयत्वम्, मायाजलेन च लोपः तिरोधानं तौ यथासंख्यं यस्य अंशुकस्य तत्तथा, तथा सयत्नं लक्षणया सातिशयं रत्नांशुभिः मणिकिरणैः मृजा शुद्धिः, लोके खलितमिति प्रसिद्धिः, यस्य तच्च तत् अंशुकं वस्त्रं, तेन आभा कान्तिर्यस्याः तां तथा।

Vidyā says कीदृशीं तनूजाम्--स्निग्धत्वेन मसृणत्वेन मायाजलेन मृगतृष्णया कृत्वा च यथाक्रमं लेपलोपः† संमर्दप्रक्षालनं यस्य तत्, तथा सयत्नं यत्नपूर्वकं रत्नांशुभिर्मृजा शुद्धिर्यस्य तत्, एवंभूतं यदंशुकं दुकूलं (तेन) भा कान्तिर्विद्यते यस्याः ताम्। स्निग्धत्वेन संमर्दितं, मृगतृष्णाजलेन प्रक्षालितं, सयत्नं यथा भवत्येवं रत्नांशुभिर्मृजायुक्तं, खलितमिति लोके, एवंभूतमंशुकं धारयन्तीमित्यर्थः।

Īśānadeva says स्निग्धत्वाद्यो मायाजललेपोऽसत्यवर्णान्तरलेपः। स च रत्नस्योपाधिर्दोषः। एतस्य नाशे सयत्नं यद्रत्नं दोषरहितं रत्नजातं तस्य ये अंशवः किरणास्तैर्मार्जनं शुद्धिस्तद्वत् शुचि निर्मलं यदंशुकं वस्त्रं तेनाभा दीप्तिर्यस्यास्ताम्। स्निग्धत्वादिदोषशून्येन रत्नेन शुचिवस्त्रेण चाभा दीप्तिर्यस्यास्ताम्‡।

Trans. follows N who says स्निग्धत्वं तैलाभ्यक्ताभासत्वम्, मायाजलं कृत्रिमोदकम्, लेपः अधोभागी वर्णोत्कर्षकारी द्रव्यान्तरसंयोगः, एतेषां त्रयाणां दोषाणां लोपे अभावे सयत्नानि......अपनीतदोषाणीत्यर्थः। तेषां रत्नानामंशुमृजा किरणशुद्धिः etc.

Jina says स्निग्धत्वाय नैर्मल्याय मायाजलस्य कृत्रिमनीरस्य, लक्षणया जात्यस्वर्णमयी पुटिकेति लोकप्रसिद्धस्य, यो लेपः प्रक्षेपस्तस्य लोपे निराकरणे सयत्नानि सावधानानि, रत्नानां हि नैर्मल्यद्योतनार्थमधस्तात् जात्यस्वर्णमयी पुटिका दीयते सैव मायाजलं तत्प्रक्षेपरहितानि मायाजलप्रक्षेपेण विनैव निर्मलानीति यावत्, एवंविधानि यानि रत्नानि तेषां येंऽशवः किरणास्तद्वत् मृजा शुद्धिर्यस्याः एवंविधा अंशुकानां वस्त्राणामाभा दीप्तिर्यस्यास्ताम्। स्वभावातिशायिनैर्मल्यरत्नकिरणसम्पर्कतः सिचयकान्तिर्यस्याः प्रचुरा जातेत्यर्थः। अथवा एवंविधानां

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† Ms लेपलेप

‡ This seems to be an alternative explanation or possibly a quotation as it is different from Īśānadeva's first explanation—स्निग्धत्वं शरीरगतं यत्तेजस्तदेव मायाजलं मोहकत्वात् तस्य यो लेपस्तस्य लोपे छादने ये सयत्नाः...रत्नांशवो रत्नकिरणास्तैर्यन्मार्जनं निर्मलीकरणं तेन कृत्वा वस्त्राणामाभा दीप्तिर्यस्यास्ताम्।

रत्नानामंशुभिः मृजा शरीरस्योज्ज्वलीकरणं तया, अंशुकेन च, आ सामस्त्येन भा कान्तिर्यस्यास्ताम् ।

Malli takes मायाजल to mean जलगर्भता. He says—

स्निग्धत्वं मासृण्यगुणः मायाजलं जलगर्भताख्यो दोषः, लेपो रागाख्यो दोषः, "रागस्त्रासश्च बिन्दुश्च रेखा च जलगर्भता। सर्वरत्नेष्वमी पञ्च दोषाः साधारणा मताः॥" इति वाग्भटः, तयोरभावो लोपः, ताभ्यां सयत्नानि उपलक्षणमेतत् गुणसम्पत्तिदोषाविरहाभ्यां शुद्धानीत्यर्थः, तेषां रत्नानां अंशुमृजा किरणप्रसादः सैवांशुकाभा वस्त्रप्रभा यस्यास्ताम् ।

97. Vidyā remarks on गोरोचना—गोरोचनाविलेपश्च वश्यार्थं क्रियते.

99. All except N read वरम् for अवरम् in the first two lines. C. P says किम्भूताम्--राजकस्य दृशा सम्यक् पातुं क्वापि न धात्रा विधिना धृतः अवकाशो यस्यां तां तथा। क्वचित् विभूषणेभ्यः सकाशात् वरम् अधिकम् अंशुकेषु वस्त्रेषु न दत्तावकाशाम्। ततोऽपि अधिकं सान्द्राणां मणीनां प्रभासु न सावकाशाम्। प्रथमं विभूषणैः अदृश्यमानां ततः अंशुकैः ततो मणिप्रभाभिरित्यर्थः।

N says विभूषणेभ्योऽवरमर्वाग्भागे वर्तमानेषु अंशुकेषु......ततः अंशुकेभ्योऽवरं सान्द्रमणिप्रभासु ।

109. C. P reads अङ्गुष्ठमूर्ध्नावनिपीडिताग्रा for अङ्गुष्ठमूर्ध्ना विनिपीडिताग्रा। Vidyā seems to read अङ्गुष्ठमूर्ध्ना च निपीडिताग्र-मध्येन etc. Malli and Jina (Text) read......च निपीडिताग्रा।

C. P—

तत्र नाम सम्बोधने केन जनेन तर्जनी अन्त्याङ्गुली प्रदेशिनी अङ्गुष्ठमूर्ध्ना मध्यमाया अङ्गुल्या मध्यमेन भागेन च भैमीमवलोक्य नास्फोटि अपितु आस्फोटि। किम्भूता—अवनिपीडितमग्रं यस्याः तर्जन्याः सा तथा। अवनिपीडिताग्रमध्येन इति प्रायिके पाठे अधस्तान्निपीडितमग्रं मध्यं च यस्येति भागविशेषणं समस्तम्। अङ्गुष्ठमूर्ध्ना चेति पाठान्तरम्। चापटी वादिता इत्यर्थः। (Vidyā says चापडी वादिता)

113. C. P, Vidyā and Malli read बहुना कनीयः for बहु नाकनीयः. Vidyā says बहुना अतिशयेन कनीयः स्वल्पम्. Acc. to ārāyaṇa बहु अतिशयेन अकनीयो न कनीय एव (न+अकनीयः=नाकनीयः i. e. कनीयः)।

115. C. P—

भैम्या मुखमेव साक्षात् अव्यवधानेन सङ्केतविषयो मुख्यः सुधांशुः। स्फुटमित्यहं मन्ये। दिवः शशाङ्को दिवि इति पाठे दिवि हि यः शशांकः स लाक्ष-

णिकः लक्षणया सान्तरार्थनिष्ठया वृत्त्या नतु अभिधया । अथ च लक्षणेन लाञ्छनेन निष्पन्नः शशाङ्कत्वात् । तथा एतस्या भ्रुवौ मुख्यम् अनङ्गचापम् । भ्रुवो हि मुखे भवत्वात् मुख्यत्वम् । मुखमिव हस्ताद्यवयवेभ्यः अर्थान्तरेभ्यः प्रथमं प्रतीयमानो मुख्यः अर्थः । तदुक्तम्—शब्दव्यापारतो यस्य प्रतीतिस्तस्य मुख्यता । अर्थाद्वाशयस्य पुनर्लक्ष्यमाणत्वमिष्यते ॥ लक्षणाभेदो गुणवृत्तिः । यत् पुनस्तस्य पुष्पलक्षणं चापं तत् गुणमात्रवृत्त्या गौणवृत्त्या । अथच यत् किल चापं भवति तत् गुणे मौर्व्यां वर्तते ।

Vidyā explains the verse thus—स्फुटं निश्चितं भैम्या मुखमेव सुधांशुश्चन्द्रः । दिव अकाशस्य शशाङ्कश्चन्द्रो लाक्षणिकः कृत्रिमः । तथा एतस्या भ्रुवौ मुख्यं प्रधानमनङ्गचापं स्मरकार्मुकम् । यत् पुनः पुष्पं कुसुममनङ्गचापं तत् पुनर्गुणमात्रवृत्त्या गौणत्वेन । एतेन लक्षणप्रतिपदोक्तयोः प्रतिपदोक्तो विधिर्बलवान् । गौणमुख्ययोर्मुख्यो विधिर्बलवान् इत्यादिन्यायात् दमयन्तीमुखभ्रुवोर्मुख्यत्वमुक्तम् । अत्रातिशयोक्तिरलंकारः ।

Jina explains लाक्षणिक as आनुमानिक, like N, and then says अथ च भैमीमुखमेव साक्षात् अभिधावृत्त्या सुधांशुः अधरस्वरूपमुख्यसुधासंपर्कात् । व्योमस्थितस्तु चन्द्रः लाक्षणिकः लक्षणावृत्त्या सुधांशुपदेनाभिधेयः न त्वभिधावृत्त्या, अधरस्वरूपसुधासंपर्काभावात् तथाविधाह्लादकत्वाभावाच्च । अधरसुधाकल्पसुधासंपर्कात् तु लक्षणयैवाभिधेयः, मुख्यवृत्त्या तु कलङ्कसंपर्कात् शशाङ्कपदाभिधेय इति भावः । एतदर्थद्योतनार्थमेव सुधांशुशशाङ्कपदोपादानम् । अभिधावृत्तिलक्षणावृत्त्योरभिधावृत्तेरेव बलवत्त्वं ततोऽपि मुख्यमेव बलवादित्यर्थः । शब्दस्य साक्षात् संकेतितोऽर्थः मुख्यः । तस्मिन् मुख्येऽर्थे शब्दस्य यो मुख्यो व्यापारः सोऽभिधोच्यते । मुख्यार्थबाधे सति अर्थान्तरप्रतिपादनं लक्षणा ।

116. C. P, Vidyā and Jina read लक्ष्यम् for लक्ष्ये (Malli and N).

118. अन्तर्धृतमुष्टि चापम्—Acc. to Nārāyaṇa स आत्मभूः कामो भैम्याः भ्रूयुग्ममेव अन्तः मध्ये आधेयत्वेन धृतो मुष्टिर्येन । मुष्टिना मध्य धृतत्वाददृश्यमध्यम् एवंभूतं चापमद्य आद्रियतां नूतनं धनुः करोतु । Acc. to C. P कीदृक् (चापम्)–अन्तर्धृता मुष्टिः मुष्टिसंस्थानमाकृतिविशेषो येन तत्तथा । Vidyā also says§ अन्तर्मध्ये धृता मुष्टिर्मुष्टिस्थानं यस्या भ्रूयुग्मचापेन तत्तथा । अन्तर्मध्ये सन्धिरेव मुष्टिर्यत्र ।

120. All except N read एतद्दृशोः for एतादृशोः—एतस्या दमयन्त्या दृशोः.

122 C. P. Vidyā, Īśānadeva and Malli read इहेक्ष्यते for इहेष्यते (N and Jina).

133. C. P reads तन्वी मतिं क्रामति मेनकापि, like N and Malli. Vidyā and

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§ Ms. C gives Vidyā's explanation, but not that of C. P.

Jina read तन्वीमतिक्रामति.........Vidyā says मे मम संबन्धिनी कापि तन्वीं नातिक्रामति। तथा स्मितेन कृत्वा गौरी नाम स्ववैश्या तां भैमीं नातिक्रामति। तथा दृशा दृष्ट्या कृत्वा हरिणी च स्ववैश्या दमयन्तीं नातिक्रामति etc.

135. C. P—अहो इत्याश्चर्ये। स इन्द्रः स्वम् आत्मानं नैषधरूपम् आदेशं विधाय ना मनुष्यः पुरुषः नलः सन्* किं स्थानिवद्भावं दुष्टमधत्त इन्द्रवद्भावं दोषसंयुक्तमकरोत्। कस्मात् नैषधादेशं कृत्वा इत्याह—कार्यस्य दमयन्तीप्राप्तिलक्षणस्य हेतोरपि। तर्हि कथं दुष्टत्वमित्याह—पुनः तादृक् मर्त्योचितं कृतं गौरीहरिणीवीणावतीत्यादिशब्दानां व्याकरणं व्याख्यानम् अर्थकथनं येन स तथा। येन इन्द्रोचितापह्नरोऽर्थानां कथनं कृतम्। अतः स्थानिवद्भावो दुष्टः।

अथच यः पुनः तादृक् कृतव्याकरणः तादृक् कृतम् ऐन्द्रं व्याकरणं येन स कथं स्थानिवद्भावं दुष्टमधत्त। अत्र वैयाकरणनिकायस्य विचारः। "स्थानिवदादेशोऽनल्विधौ" इति पाणिनिसूत्रम्। अस्यार्थः—आदेशः† भूरादेशः स्थानिवत् भवति अस्तिवत् भवति। ततो धातुकार्याणि प्रत्ययादीनि तस्मादपि क्रियन्ते। एवम् अङ्गकृत्तद्धिताव्ययसुप्तिङ्पदादेशः। "यथा—केन काभ्यां कैः इत्यत्र के आदेशे कृते अङ्गाश्रयात् इनदीर्घत्वैस्भावा भवन्ति। कृदादेशः कृद्वद्भवति। प्रकृत्य। ल्यबादेशे कृते ह्रस्वस्य पिति कृति तुगिति तुग्भवति। तद्धितादेशस्तद्धितवद्भवति। दाधिकम्। अद्यतनम्। कृत्तद्धितसमासाश्चेति प्रातिपदिकसंज्ञा भवति। अव्ययादेशोऽव्ययवद्भवति। प्रस्तुत्येत्यत्राव्ययादिति सुब्लुग् भवति। सुबादेशः सुब्वद्भवति। वृक्षाय। प्लक्षाय। सुपि चेति दीर्घत्वं भवति। तिङादेशस्तिङ्वद्भवति। अकुरुतम्। अकुरुत। सुप्तिङन्तं पदमिति पदसंज्ञा। पदादेशः पदवद्भवति। ग्रामो वः स्वम्। पदस्येति रुत्वं भवति।"¶

स्थानिशब्देन आदेशी प्रकृतिभूत उच्यते, आदेशशब्देन विकृतिभूतः। क स्थानिवत्—अनल्विधौ। अल्शब्देन वर्णास्तत्र संकेत्यन्ते। न अल् अनल्। तस्य विधिः कार्यं, तत्र वर्णकार्ये कर्तव्ये न स्थानिवद्भावः। यथा—दिवपथिन्तद् इत्यादेशेषु द्यौः पन्थाः स इति हल्ङ्याबिति सुलोपो न भवति। तथा ब्रुवो धातोः वच्यादेशे कृते स्थानिवद्भावेन ब्रूत्वे सत्यपि अल्कार्यत्वात् वचेर्वकारस्य सार्वधातुके संप्रसारणे उकारे कर्तव्ये वर्णकार्ये कर्तव्ये वर्णकार्यत्वात् स्थानिवद्भावो न भवति।

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* Trans. follows N who construes नानलः as न अनलः नानलः i.e. नलः. But he says also— अथच ना मनुष्यो नलो भवन्नपि स्थानिवत् इन्द्रवत् दुष्टं भावमाशयं किमर्थमधत्त घृतवान्.

† A आदेशाच्च।

¶ This portion is a quotation from the Kāśikā, Ms. has several lacunae which have been supplied from the printed Text (Bāla Sastri's ed.).

ततश्च इन्द्रोऽपि स्वं नैषधादेशं विधाय ना मर्त्यो नलः कार्यस्य हेतोः सन् विद्यमानः किं स्थानिवद्भावं दुष्टम् अधत्तेति विचारः। तस्मात् मनुष्योचितं व्याकरणमयुक्तं कृतम्।

अनल्विधित्वस्य संभवात् अत एव कविना नानलः कार्यस्येति ना इति मनुष्यवाचकम्, अकारप्रश्लेषेण अनल इति अवर्णस्य इति वाचकं, कार्यस्येति विधिवाचकम् इत्येतानि पदानि कुर्वता पाणिनिव्याकरणस्य सूत्रार्थः व्यञ्जितः।

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CANTO XI

10. Vidyā reads प्रादुग्ध for प्राग्दुग्ध found in C. P and others—स तरुः कल्पवृक्ष आभाति शोभते यस्तरुः एषां देवानां गिरेः मेरोः खलु निश्चितं पञ्चशाखः पाणिः भूमिसुरभेः भूमेः सकाशात् मुक्ताफलं मौक्तिकं प्रादुग्ध दुदोह। मेरुणा हि रत्नानि पृथिवी दुग्धा। तस्य च निश्चितमयं कल्पवृक्षो हस्ततुल्यः। किं कुर्वन् आभातीत्याह—फलनेन सदाफलत्वेन कृत्वा सान्वयं सार्थकं यन्नाम तन्वन्। यदयं कल्पवृक्षो मुक्ताफलं विस्तारयन् शोभते तत् सार्थकं नाम कुर्वन्नित्यर्थः।

Īśānadeva follows Vidyā's reading, but he gives the other reading as a variant.

37. Vidyā reads सुधांशुसुधीभवन्त्या (i. e. चन्द्रामृतरूपेण संपद्यमानया गिरा) for सुधीषु सुधीभवन्त्या found in C. P, Īśānadeve, Jina and N. Jina mentions Vidyā's reading. Malli reads सुधीभवन्त्याः—सुधीषु विद्वत्सु सुधीभवन्त्या विदुषीभवन्त्यास्ते तवान्तरमन्तरङ्गम्.

41. Verses 41 and 42 (कल्लोलजाल.........and त्वद्रूपसम्पदः.........) are not explained by C. P, Malli* and Jina. In my ms. of Vidyā both text and commentary have been added in the margin, probably by a later hand. The verses are not found in Īśānadeva.

46. वाग्देवतायतनमञ्जुमुखाम्बुजेऽपि—

Vidyā alone reads वाग्देवता नयन......for वाग्देवतायतन. He says-सा वाग्देवता सरस्वती अमुष्मिन् नृपे एकमेव दूषणमजीगणत् एकदोषं संभावयामास। कीदृशे—नयनानां नेत्राणां मञ्जु मनोज्ञं मुखाम्बुजं यस्य तस्मिन्. Here दोषमजीगणत् ought logically to refer to Damayantī, and not to Sarasvatī. Vidyā's alternative explanation is not more satisfactory—अथवा सा दमयन्ती अस्मिन् नृपे एकमेव दूषणमजीगणत् इति योज्यम्। तथा वाग्देवतासेवितनयनमञ्जु मुखाम्बुजं यस्येति समासः।

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* The alghat edition says that the verses are found in some mss. of Malli.

65. C. P, Vidyā, Īśānadeva and Jina read श्रीभावभावितपदाम्. Vidyā says—अथ जन्यजनः परिवारलोकस्तस्मान्नरपतेर्नृपात् तन्वीं तामपनीय अन्यं राजन्यं क्षत्रियं निन्ये। उपमानमाह—अर्थी याचको यथा विधनान्निर्धनात् पुरुषादविमृश्यप्रार्थनां निवर्त्य वित्तवित्तं विख्यातद्रव्यं पुरुषं प्रति नयति। उभयविशेषणमाह—श्रिया कान्त्या भावेन भक्त्या भाविते सेविते पदे चरणौ यस्यास्तां श्रीभावभावितपदां (दमयन्तीम्)। अविमृश्य-याच्ञापि श्रीभावेन समृद्धिसद्भावेन भावितानि विलसितानि पदानि वचनानि यस्यां ताम्। कुलीनः...... त्वं शीलवांस्त्वं चतुर इत्यादिवचनानि भवन्ति याच्ञायाम्*। Trans. follows Nārāyaṇa, but the earlier reading gives a simpler meaning. Malli and Viśveśvara read स्त्रीभावधावितपदाम्, like N. N says—स्त्रीभावेन स्त्रीत्वेन धावितपदां चालितचरणां गच्छतेति चरणचालनेन संज्ञापयन्तीमिमां भैमीम्। (याच्ञापक्षे) 'यजयाचयतविच्छप्रच्छरक्षो नङ्' इत्यस्मिन् सूत्रे सर्वेषु पुंलिङ्गेषु पदेषु याच्ञाशब्दो नङ्ङन्तो व्युत्पादितः। शक्तिस्वाभाव्यात् स्त्रियां वर्तते इति स्त्रीस्वभावेन स्त्रीलिङ्गतया धावितं शोधितं पदं रूपं यस्यास्ताम्. Viśveśvara remarks याच्ञा हि शब्दो यजयाचेत्यादिना व्युत्पादितः शब्दशक्तिस्वाभाव्यात् स्त्रीभावे वर्तते।

69. C. P reads कार्मणमणीन् for कार्मणमयीम् which he gives as a variant.

77. C.P's explanation of the verse is different from that of Nārāyaṇa—अहह इति हर्षे। तस्य द्वीपस्य या विपाड्नाम्नी तरङ्गिणी नदी न उत्सर्पिणी। तस्येति सम्बन्धे षष्ठी। उत्क्रम्य सर्पतीत्येवंशीला एवंविधा। न तस्य वर्षस्य मर्यादामतिक्रम्य वर्षान्तरं गच्छति। तस्मादेव वर्षात् समुद्रगा। तथा विष्णुपुराणोक्तप्लक्षद्वीपस्य शान्ताभयादीनि सप्त वर्षाण्यनुक्रम्योक्तम्—तेषां नद्यश्च सप्तैव वर्षाणां तु समुद्रगाः। नामतस्ताः प्रवक्ष्यामि श्रुताः पापं हरन्ति याः॥ अनुतप्ता शिखी चैव विपाशा त्रिदिवा क्रमुः। अमृता सुकृता चैव सप्तैतास्तत्र निम्नगाः॥ या विपाड्नाम्नी तरङ्गिणी तस्य द्वीपस्य न उत्सर्पिणी। ऊर्द्धं सर्पतीत्येवंशीला न अधिका, किन्तु द्वीपसमाना। तथा च विष्णुपुराणे-×ताः पिबन्ति सदा हृष्टा नदीर्जनपदास्तु ते। अवसर्पिणीर्न तेषां न चैवोत्सर्पिणीर्विभो‡॥ अस्यायमर्थः—ते जनपदाः...ता नदीः पिबन्ति। किम्भूता नदीः—तेषां वर्षाणां न अवसर्पिणीः। तेषामिति कर्मणि षष्ठी। न द्वीपेभ्यः सकाशात् हीनाः। न च

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* Jina says–श्रीभावेन अरुणशोभासद्भावेन भावितौ वासितौ पदौ यस्यास्तां (दमयन्तीम्)। कीदृशीं याच्ञाम्—श्रीभावेन संपत्सद्भावेन भावितानि रचितानि त्वं दक्षो रूपवान् प्रतापवांश्चासीत्यादीनि पदानि यस्यां ताम्।

× The quotation from the Vishṇupurāṇa are from द्वितीयांश, th chap.

‡ Ms. reads विभुः. Printed Text has द्विज. The reading of the Vangavasi edition (अपसर्पणी etc) is incorrect.

तेषामुत्सर्पिणीर्न च तेभ्योऽधिकाः, किन्तु वर्षे यथायथम् लोकोपयोग्याः । अथ च श्लेषेण तरङ्गवत्यपि त्वन्नेत्रयोर्न उत्सर्पिणी नाधिका । अतएव वाक्यद्वयसन्धौ त्वन्नेत्रयोरिति पदम् । तस्यां विपाशि जाता नवसरोजराजिः तव नेत्रयोः नीराजनाय अवतारणाय आस्ताम् । तस्यां जाता सरोजराजिः तव नेत्रयोरुपरि उत्तार्थ त्यज्यताम् । तस्मात् त्वमत्र राजमाने राजनि अञ्जसा सत्यभावेन अनुरज. Vidyā remarks नीराजनाय निर्भर्त्सनाय.

79. C. P reads वेलाबलाक्रमण for वेलाचलाक्रमण—सरितामीश्वरः तस्य समुद्रस्य पूरपारे या वेला परतटं तस्या वलेन आक्रमणे विक्रमं कर्तुम्. He mentions वेलाचल as a variant.

80. Vidyā expounds गर्भरूपम् thus—गर्भस्येव शिशोरिव सुकुमारं रूपं यस्य तं गर्भरूपम् । गर्भे उदरमध्ये एव अस्य रूपं न बाह्यजातस्येति निन्दा ।

92 C. P—अस्य राज्ञः आगसामपराधानां शतं विदधतोऽपि वामाः स्त्रियः परुषमक्षरं न अधीयते अप्रियं न वदन्ति । यतः समिद्धः कामो यासां तास्तथा । यतस्तत्र एका चान्द्री लेखा न अपैति अपगच्छति । किंभूता—हरमौलौ शयालुः सर्वदा स्थिता । किंभूता—अनध्यायहेतुर्या तिथिः शुक्लप्रतिपत् शुक्लचतुर्दशी च । अथवा पञ्चदशकलश्चन्द्र इति केषांचिन्मतम् । श्रुतिस्मृतिपुराणज्योतिःशास्त्रदृष्ट्या तु षोडशकलश्चन्द्रः । तथाचायमेव कविराह—यशःपदाङ्गुष्ठेत्यादि (7. 107) । अन्त्या कला दर्श इवेति कालिदासः । अतोऽनध्यायहेतुः तिथिरमावास्या । तस्यां कलामात्रशेषश्चन्द्रः, परं न दृश्यतेऽतिक्षीणत्वात् । षोडशी कला मूलभूता तिष्ठति तस्या वृद्धिह्रासापेक्षया प्रतिपद्द्वितीयातृतीयाप्रभृतयस्तिथयः, पञ्चदश कला वर्धन्ते ह्रसन्ति च । तस्मादमावास्या एव । तस्याः केतुश्चिह्नम् । यत्र तिथौ एका चन्द्रकला तत्र अनध्यायः । ततश्च श्रीमहाकालशिरसि एका चन्द्रकला सदास्ति । ततस्तासां कठोरवचने भर्तारं प्रति अनध्यायः ।

Vidyā says अनध्यायस्य हेतुः यस्तिथिरमावास्या चतुर्दशी वा । अत्रोक्तनिमित्ता विशेषोक्तिः काव्यलिङ्गमलंकारः ।

Other commentators think that the tithi in question is शुक्लप्रतिपद्. Viśveśvara remarks—शिष्टा हि प्रतिपत्तिथौ नाधीयते । यद्रामायणे-प्रतिपत्पाठशीलस्य विद्येव तनुतां गतेति.

94. C. P, Vidyā, Īśānadeva and Jina read ऊहुः for जह्रुः (Malli and N). Vidyā says ऊहुरतर्कयन् । ऊहुरिति वहधातोः परोक्षज्ञानार्थस्य धातूनामनेकार्थत्वात् । Jina says भैमीङ्गितानि अवगम्य ऊहुः अवहन् अन्यत्र प्रापयामासुः. C. P. says ऊहुः वितर्कयामासुः । ऊहत्यर्थेऽपि वहिरिति कातन्त्रवृत्तिकारवचनात् धातूनामनेकार्थत्वात् ऊह वितर्के इत्यर्थे वह प्रापणे इत्यस्य प्रयोगः । जह्रुरिति केचित् पठन्ति । जग्मुरित्यन्ये. C. P. remarks on शिबिकामधरे वहन्तः—

अधरे (अधोभागे) इति सप्तम्येकवचने । प्रथमाबहुवचनं वा। अधरे अधोभागे स्थिताः शिबिकां वहन्तः.

96. Most commentators read दराञ्चित for the unusual दराञ्छित given by Nārāyaṇa and explained as ईषदाकृष्ट. Vidyā says—मत्स्यलाञ्छनस्य कामस्य दराञ्चित ईषदारोपितः यश्चापो धनुस्तस्य भासा कान्त्या नीराजितभ्रुवम्। कामकान्तिभिः निर्मञ्छनं क्रियते दमयन्तीभ्रुवोरित्यर्थः ।

C. P says ईषत् अञ्चितं वक्रम्. Jina says कामस्य दराञ्चितः ईषद्वक्रितो यः चापः धनुः तस्य भासा कान्त्या नीराजिता निर्मिञ्छनं प्राप्ता भ्रूर्यस्यास्ताम्। कामकार्मुककान्तिभिः दमयन्तीभ्रुवोर्निर्मिञ्छनं विधीयते ततोऽप्यधिकेत्यर्थः।

97. C. P and Vidyā read सुधाम्बुसाधौ for......सिन्धौ. The latter says कीदृशे चन्द्रे—सुधाम्बुना अमृतोदकेन कृत्वा साधुरुत्तमस्तस्मिन् सुधाम्बुसाधौ ।

In spite of the Palghat edition, Malli also seems to read सुधाम्बुसाधौ, for his explanation is अमृतोदकश्लाघ्ये.

98. There is a pun on कमलवत्करकः. Applied to the king, it means कमलवन्तौ लक्षणपद्मयुक्तौ वा करौ हस्तौ यस्य स कमलवत्करकः । स्वार्थे कप्रत्ययः Vidyā. Applied to the cloud—कमलवत्यः पानीययुक्ताः करका वर्षोपलाः यस्य स कमलवत्करकः Vidyā.

Vidyā remarks on स्रग्दाम-स्रग्दामेति एक एव शब्दः सर्वत्र दृश्यते । तथा रामायणे सुन्दरकाण्डे-हेमचित्रतनुत्राणां† स्रग्दामालम्बधारिणाम् । सीधुव्याकुलिताक्षाणां मन्दविह्वलगामिनाम् ॥

101. Vidyā reads आदास्य for औदास्य—भैम्या दृशोर्नेत्रयोः अस्येयमादास्या एतदीया या संवित् नाम आदास्यसंविदा एतदीयनाम्ना अवलम्बिता आश्रिता या शून्यमुद्रा अनादरचेष्टा तामादास्यसंविदवलम्बितशून्यमुद्रामवगम्य ज्ञात्वा जन्यलोकस्तामन्यं प्रति निनायेत्यर्थः । आदास्य इति अस्येयमादास्या एयप्रत्ययः कचिदुभयत्र पि वृद्धिः. C. P refers to this reading, but he gives it as आदस्य.

104. Jina takes मणि in the sense of मणिबन्ध. 'मणिबन्धो मणिश्च स' इति हैमः. Acc. to him, अस्य पृथुराज्ञः पाणौ हस्ते मणिं मणिबन्धं पश्य। कीदृशं मणिम्—ज्याया मौर्व्या घातेन हननेन जायते इति ज्याघःतज एवंविधेन किणेन रूढव्रणपदेन उपरज्य उपरक्तीभूय संबध्य रिपुराजकं विपक्षक्षितिपवृन्दं तस्य धूमकेतुतारावत् आचरतीति धूमकेतुतारायमाणः तम् । ज्याघातजकिणच्छलेन मणि-

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† s reads हेमचित्रं ।

वन्धे धूमकेतुरुदितोऽस्तीत्यर्थः । उदितो हि धूमकेतुः रिपुक्षयायेति प्रसिद्धिः । तथा ज्याघातजेन किणेन रिपुराजकधूमकेतुतारायमाणम् अस्य पाणौ मणिं रत्नं पश्य । ताराकारो मणिः किणश्च श्यामत्वात् धूमाकार इति केचित् । Acc. to Vidyā, अस्य पाणौ उपरज्यमणिम् उपरक्तमणिं पद्मरागमणिं पश्य । ज्याघातजेन किणेन कृत्वा रिपुराजकस्य धूमकेतुतारायमाणम् । उपरज्येति ल्यबन्तं वा । तेन ज्याघातजेन किणेन उपरज्य उपरक्तो भूत्वा रिपुराजकधूमकेतुतारायमाणो मणिरिति संबन्धः. C. P says त्वमुपरज्य रागं कृत्वा अस्य पाणौ मणिं पश्य । किंभूतम्—जगतो विजयस्य कार्मणं वशीकरणम् । पुनः किंभूतम्—ज्याघाताज्ञातेन किणेन रिपुराजकस्य धूमकेतुतारा तद्वदाचरन्तम् । धूमकेतुरपि पुच्छे कृष्णो भवति मुखेन दीप्तिमान् । किणेन उपरज्य धूमकेतुतारायमाणमिति केचित्. Malli says अस्य पाणौ ज्याघातजेन किणेन उपरज्योपरागं प्राप्य राजकस्य राजसमूहस्य धूमकेत्वाख्यनक्षत्रवदाचरन्तं तद्वदुपप्लवायमानं मणिं पश्य ।

115. C. P reads नामेच्छया, like N and Malli. Jina reads रुद्रेच्छया —रुद्र इत्यभिधाकाङ्क्षया मम रुद्र इति नाम भविष्यतीत्यभिलाषेण. Vidyā, Īśānadeva and Jina (Text) read नात्मेच्छया. Vidyā says कृपया दयया एव रुद्रः शंभुः पुरारोदीत् रुरोद । आत्मेच्छया निजाभिलाषेण इति रोदनमिषमात्रं छद्ममात्रं नाधत्त नाधारयत् । बालकरूपेण मायां कृत्वा शंभुः रुरोदेति शंभौ छद्म न भवति । किं तर्हि कृपया एव रुरोद । भाविनी विधिर्ब्रह्मा कर्ता यस्याः सा विधिकर्तृका या लोकसृष्टिस्तस्याः कष्टानि दुःखानि आलोक्य निरीक्ष्य भविष्यज्जनदुःखानि विलोक्य कृपया शंभुः रुरोदेत्यर्थः । यद्वा यस्मात् कारणात् स रुद्रः संसारतारणतरीं संसाराब्धितरणनौकां तां पुरीं वाराणसीमसृजत् तस्मात्तद्वा कृपया रुद्रो रुरोदेत्यर्थः । अत्रापह्नुतिकाव्यलिङ्गालंकारौ ।

Malli and Jina (Text) read आलोच्य for आलोक्य.

C. P. quotes here Bhāgavata 3. 12. 8-12—

स वै रुरोद देवानां पूर्वजो भगवान् भवः ।
नामानि कुरु मे धातः स्थानानि च जगद्गुरो ॥
इति तस्य वचः पाद्मो भगवान् परिपालयन् ।
अभ्यधाद्भद्रया वाचा मा रोदीस्तत् करोमि ते ॥

यदरोदीः सुरश्रेष्ठ सोद्वेग इव बालकः ।
ततस्त्वामभिधास्यन्ति नाम्ना रुद्र इति प्रजाः ॥

§हृदिन्द्रियाण्यसुर्व्योम वायुरग्निर्जलं मही ।
सूर्यश्चन्द्रस्तपश्चैव स्थानान्यग्रे कृतानि ते ॥

मन्युर्मनुर्महानासो महान् शिव ऋतध्वजः ।

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§ Ms. इतोन्द्रिया......

उरुरेता भवः कालो वामदेवो धृतव्रतः ॥

इति श्रीभागवते तृतीयस्कन्धे द्वादशाध्याये स्थाननामवर्णनम् ।

117. N remarks अद्यतनीति लुङ्विभक्तेः कौमाराणां संज्ञा. Vidyā says तथा च कौमारसूत्रम्—अस्तेर्भूरसार्वधातुके.

C. P—हे भीमोद्भवे नगराजपुत्र्याः पत्युर्नगरीमेत्य भवाब्धौ संसारे यादः जलचरः संसारी भवस्येश्वरस्य सायुज्यं मुक्तिमृच्छति । किंभूतां नगरीम्—भूतानां पिशाचादिगणानामभिधानैर्नामभिः पटुं बहुलां भूतपतित्वात् परमेश्वरस्य। अथवा अभिपूर्वो धाञ्धातुर्बन्धने वर्तते। तथाच पाणिनीये द्वितीयाध्यायतृतीयपादप्रथमसूत्रे अनभिहिते इत्यत्र पदमञ्जरीकारेण वर्णितम् । तथा श्रुतिरपि-इमामगृह्णन् रशनामृतस्येत्यश्वाभिधानीमादत्ते इत्यत्र अश्वबन्धनी रज्जुः । शाङ्खायनसूत्रे च महाभिष्टवे 'अभि त्वा देव सवितरित्यभिधीयमानायाम्'[§] इति बध्यमानायां गवि भाष्यकारेणेति व्याकृतम् [‖]। बध्यमानायामभि त्वेति ऋचमभिष्टौतीत्यर्थः । भूतानां प्राणिनामभिधाने संसारबन्धने अतिपटुं शूरामपनेत्रीमित्यर्थः । यथा अस्तिधातुरद्यतनीं विभक्तिमवाप्य भवतिभावं भूरादेशमृच्छति । किंभूताम्—भूताभिधानपटुमतीतकालविहितत्वात् ।

127. C. P remarks on सहस्रदृगर्वगर्वैः—सहस्रदृशो महेन्द्रस्य अर्वण उच्चैःश्रवसो, बहुवचनेन वा विग्रहः, अर्वणामुच्चैःश्रवःप्रभृतीनां गर्वः । छन्दसि आदेशः । तथाच वार्तिकम्—अर्वणस्तृ मघोनश्च न शिष्यं छान्दसं हि तत् । अतो भाषायां आदेशाभावः । तथा च—कुर्वन्नर्वखुरोद्धूतैरित्यादिप्रयोगः । 'सौ च मघवान्—'[¶] इत्यत्र विजयानन्दः—"छान्दसौ एतौ प्रयोगौ इति नागनायकः[*] प्राह । अयं तु भगवान् महेश्वरतनयप्रसादात् मोहान्धकारभिदुरशब्दब्रह्मणि निष्णातो[‡] लौकिकावपीति मनुते इति ।"

129. C. P explains the verse thus—

सा दमयन्ती उपनिषदुपमा उपनिषत्सदृशी आसीत् । किं कृत्वा-एकमेव पुरुषं नलमनु लक्षीकृत्य भूयो वारं वारं तत्परिभूय । किंभूतम्—पारेवाग्वर्ति रूपं यस्य तम् । तथा चिदम्भोधिं चिद्रूपमित्यर्थः । किंभूता-शुभाङ्गा । किंभूतम्-निःसीमा आनन्दो यत्र तं तथा । किं कुर्वती—अनन्तान् तेजःसखान् निखिलान्

[§] 5. 10. 3. P 54 of Hillebrandt's edition. Vol. 1.

[‖] Found in the comm. of Varadattasuta Ānartīya. P 236 of Hillebrandt's edition. Vol. II.

[¶] 'सौ च मघवान् मघवा वा' is a Kātantra rule (Nāmaprakaraṇa. Pāda 3)

[*] नागनायक 'lord of the serpents' seems to refer to Ananta or Śesha, the reputed author of the Mahābhāshya. Cf. Notes 2, 95.

[‡] The reference is to Śarvavarman, the author of the Kātantra. Vijayānanda's statement may be compared with the following remark found in

मरुतो देवान् पार्थिवांश्च तान् सर्वानाप्य मुञ्चती। किंभूतान्—दिष्टभाजो दैवपरान्। किंभूतान्—चित्तेन आशाजुषः। कथम्–समम्। तथा असमा निरुपमा गुणाः शौर्यादयो येषां तान्। तथा किंभूता–गूढो भावोऽभिप्रायो यस्याः सा तथा।

उपनिषदपि एकमद्वितीयं पुरुषं परमात्मानं ब्रह्म अनु लक्षीकृत्य तत्परीभवति। किंभूतम्—पारेवाग्वर्तिरूपं नीरूपमथवा 'यतो वाचो विवर्तन्ते अप्राप्य मनसा सहेति' श्रुतेरतीतवाग्विषयम्। तथा चिदम्भोधिं चैतन्यघनम्। किंभूतम्–निःसीम भूमानम्। किंभूतम्—आनन्दं सुखस्वरूपं। किभूतम्—भूयः भूयासं पुरुषम्। किं कुर्वती—भूयो भूयः तत्परीभूय आप्यतेजःसख निखिलमरुत्पार्थिवान् मुञ्चती औदकान् तैजसान् सह खेन आकाशेन वर्तन्ते तान् निखिलान् मरुतो वायव्यान् पार्थिवांश्च पृथिवीसंबन्धिनो भावान् निरस्यन्ती। किंभूतान्—सानन्तान् नामसंयुक्तान्। अनन्तं वै नाम इति श्रुतेः। किंभूतान्—दिष्टभाजः। दिष्टशब्देन वागुच्यते, दिश्यते उपदिश्यते असाविति कृत्वा। तां भजन्ते तांस्तथा। केन समम्—चित्तेन समम्। चित्तशब्देन मनः संकल्पः चैतन्यं ध्यानं विज्ञानं स्मरणं चोद्यते। किंभूतान्—आशाजुषः आशाशब्देन आशंसोच्यते। किंभूतान्–असमगुणान्। पृथ्वी शब्दादिपञ्चगुणा। आपश्चतुर्गुणाः। तेजस्त्रिगुणं वायुर्द्विगुणः। आकाशस्य एक एव शब्दो गुणः। आशां गुणांश्च मुञ्चती। नामप्रभृतीन् आशापर्यन्तान् भावान् भ्रान्त्या ब्रह्मभावेन मत्वा मुञ्चती। यतो गूढो भावः परमार्थो यस्याः सा तथा। पुनः किंभूता–शुभाङ्गा शुभानि अङ्गानि शिक्षादीनि षट्, अथवा चत्वारि शमदमोपरमतितिक्षाख्यानि साधनानि यस्याः सा तथा।

C. P here refers to the seventh chapter of the Chāndogya Upanishad and summarises nearly the whole of it. This chapter gives the story of Nārada and Sanatkumāra, and propounds the nature of the Absolute as transcending all physical objects and mental processes such as water, light, ether, name, speech, mind and its functions, hope, strength and food. It will be seen that C. P finds references to most of these in the verse, and accordingly explains certain words differently from the other commentators. Besides, in the passage from the Upanishad, unlike Śamkara, he explains बल 'strength' and अन्न 'food' as air and earth respectively to suit his interpretation of the verse.

Vidyā says उपनिषदपि चित्तेन ज्ञानेन आशाजुषो दिक्पतीन् अनेकान् प्राप्य मुञ्चति। कानाशापतीनित्याह—तेजःसखा वह्नियुक्ता निखिला मरुतो देवाः पार्थि-

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Durgasimha's Tikā on the rule 'सौ च मघवान् 'छन्दस्येतौ योगाविति भाष्यकारो भाषते। शर्ववर्मणस्तु वचनात् भाषायामप्यवसीयते। तथाच—मघवद्वज्रलज्जानिदानमिति, श्लथीकृतप्रग्रहमर्वतां व्रज इति च दृश्यते। Śaraṇadeva in his Durghaṭavṛitti gives the same examples (मघवद्वज्र-and श्लथीकृत-), and remarks छान्दसा अपि क्वचित् भाषायां प्रयुज्यन्त इति.

वश्च राजा अर्थात् मरुतामेव । एतेन वह्निरूपो न भवति अपरदेवरूपो न भवति देवराजरूपो न भवति इति तान् मुञ्चति । तथा दिष्टभाजः स्वकर्मरूपान् etc. Īśānadeva says the same thing.

Later commentators find in the verse a reference to the nine Dravyas of the Vaiśeshika system except the soul—earth, water, light, air, ether, time, space and mind. This interpretation is found in Malli, N and Jina. Malli, for instance, says उपनिषत्पक्षे तु सानन्तानाकाशसहितान् । 'अनन्तं सुरवर्त्म खम्' इत्यमरः । दिष्टभाजः कालयुक्तान् । 'दिष्टं भाग्ये च काले च' इति विश्वः । चित्तेन समं मनसा सह आशाजुषो दिग्युक्तान् ।......अपां विकारः आप्यम्......तेजःसखाः तेजोद्रव्यसहिताः मरुत् वायुः पार्थिवाः पृथिवीविकाराः......तान् मुञ्चती तार्किकोक्तपृथिव्यादिनवद्रव्येषु आत्मातिरिक्तद्रव्याष्टकस्य श्रुतिवाक्यैर्निषेधं कुर्वतीत्यर्थः ।

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CANTO XII.

5. C. P, Jina (Text) and Malli read प्रसूनपर्णात् for प्रसूनवर्णात् found in Vidyā, Jina and N.

6. C. P, Vidyā and Jina read निपीयताम् for न पीयताम् (Malli and N)

Trans. follows the following अन्वय-चकोरजिह्वया......चन्द्रिका न पीयतां नाम, अपितु पीयताम्. Malli differs-एतन्मुखचन्द्रचन्द्रिका चकोरस्य जिह्वया कथञ्चिदपि न पीयतां नाम पाययितुमशक्यत्वात् । तथापि भवन्मुखस्पृशी त्वक्चक्षुरात्मना परिणते चकोरस्य चक्षुषी इमामेतन्मुखचन्द्रिकां किं चिरं नाचामयसे न पाययसे । चक्षुषा च किमिति न पीयते किमित्येनं न पश्यसीत्यर्थः । चमेः प्रत्यवसानार्थत्वात् गतिबुद्धीत्यादिना चक्षुषोरणिकर्तुः कर्मत्वम् । "निगरणचलनार्थेभ्यश्च" इति चमेर्णिचि परस्मैपदनियमादात्मनेपदं चिन्त्यम्. C. P remarks on आचामयसे-

निगरणार्थस्य ण्यन्तस्य आत्मनेपदं चिन्त्यम् । तत्रेदं चिन्त्यते—चक्षुःकर्तृकस्य आचमेरभ्यवहारलक्षणस्य अभिधेयस्यार्थस्य बाधे वीक्षणं लक्ष्यमित्यर्थः । अथवा धातूनाम् अनेकार्थत्वाभावात्† न परस्मैपदम् । अन्ये तु अन्तर्भूतहेतुमण्ण्यर्थमाचमिं चुरादौ पठन्ति । ततश्च 'बुधयुधे'त्यतो........'निगरणे'त्यादिना स्वार्थिकण्यन्तात् परस्मैपदस्य अप्राप्तेः 'णिचश्च' इत्यात्मनेपदम् । वीक्षणमभिधेयम् । अतो निगरणार्थत्वात् आत्मनेपदमेव । ....कश्चित्तु "न पादम्याङ्यमाङ्यसपरिमुहरुचिनृतिवदवस" इत्यत्र पा इत्यर्थपरो निर्देशः इत्याह । तत आचमेरपि पानार्थत्वात् परस्मैपदप्रतिषेधः । तथाच पादिषु 'धेट उपसंख्यान'मित्युक्तम् । यथा धापयेते शिशुमेकं समीची इति ।

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† अनेकार्थत्वात् ?

9. Vidyā, C. P (Ms. A) and Jina (Text) read क्षणोति for क्षिणोति. Ms. C reads क्षिणोति. Jina remarks on क्षिणोति—शाकटायनक्षीरस्वामिभ्यां तु अयं धातुर्न पठ्यते। अतएवात्रेयमैत्रेयाभ्यामपि स्वादेः छान्दसिकेषु पठितस्य क्षेर्धातोर्भाषायामपि प्रयोगाङ्गीकारेण क्षिणोतीति साधितम्। एवं च पञ्चबाणः क्षिणोतीति सिद्धः। शाकटायनः पुनः छान्दस एव प्रयोगः भाषायां तु क्षिणुं न पपाठेति तन्मते क्षिणोतिप्रयोगो भाषायामसाधुरेव। क्षणोतीति पाठे क्षणु हिंसायामस्य प्रयोगे न काप्यनुपपत्तिः।

10. अत्र वीरस्य (वीररसस्य ?) य आश्रयो नायकः तद्विपक्षविषये निवेशितो भयानकः सुतरां नायकोत्कर्षमादधातीति भिन्नसंश्रयत्वेन निर्वाहः। यथा अर्जुनचरिते— महानुपद्रवोऽभवत् पुरे पुरन्दरद्विषां।
भयावहे समुत्थिते धनुर्ध्वनौ किरीटिनः॥

इति वीरभयानकयोः एकाश्रयत्वेन विरोध इति प्रतिपक्षगतत्वेन भयानको निवेशितः।

21. सौधाग्रनटे पटाञ्चले—Vidyā and Jina (Text) read तटे for नटे. Vidyā says सौधाग्रतटे धवलगृहोपरिभूमिकायां यत् पटाञ्चलं पताकाप्रान्तं तत्र. Vidyā mentions सौधाग्रनटे as a variant. C, P and others read नटे.

22. अश्वेति–C, P says अश्वेति श्वेतीकृतम्। श्वित आवरणे लुङ्। आत्मनेपदप्रथमैकवचनम्। कालापके (अथ व्याकरणेषु च A) अस्माद्यतनी. Vidyā first says श्वित आवरणे श्वेतते, but says at the end श्विता वर्णे कर्मण्यद्यतनी. N says 'श्वितीङ् (श्वितिङ् acc. to Jina) शौक्ल्ये' इत्यस्माण्ण्यन्तात् कर्मणि लुङ्ङात्मनेपदम्. Dhātupāṭha and Kātantragaṇamālā have श्विता वर्णे.

32. तदध्वदृक्तारतरङ्गरङ्गणा—C. P says तस्य राज्ञः अध्वनि दृशो दृष्टेः तारः कनीनिका तस्याः तरङ्गस्य रङ्गणं यस्याः सा तथा। N says तस्य अध्वनि तद्दिशि दृशः ताराणामतिविशालानां तरङ्गाणां दृग्व्यापाराणां रङ्गणं गतिर्यस्याः। दृग्व्यापारदर्शितवर्णनीयनृपान्तरा।

Vidyā reads तदर्धदृक्तारतरङ्गरङ्गणात् and connects it with तृणीभवत्पुष्पशरं—सरस्वती तां दमयन्तीं प्रति नृपान्तरम् अवदत्। कीदृशं नृपम्—तृणीभवन् पुष्पशरः कामो यस्मात् तम्। तस्या दमयन्त्या या अर्धदृक् कटाक्षः तया यत् तारस्य कनीनिकायास्तरङ्गवत् रङ्गणं भ्रमणं तस्मात्। यदि कामादपि सुन्दरः स न भवेत् तत् कथं कटाक्षेण दमयन्ती तं पश्येदित्यर्थः।

37. C, P remarks on कृत्रिम—कृत्तद्धितः। क्त्रिरिति कृत्‡। 'त्रेर्मम् नित्यम्' इति मम् तद्धितः। कात्यायनीये तु त्रिमक् इति कृदेव†। कृत्तद्धितः

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‡ 'ड्वितः क्त्रिः' Pāṇini 3. 3. 88.

† The reference is to the Kātantra rule ड्वनुबन्धात्त्रिमक् तेन निर्वृत्ते (Kṛidvṛi-

संनिपातप्रत्यय एव शास्त्रकाराणां भाष्यकाराणां च मतः । तथाच शाङ्खायनगृह्ये जातकर्मणि गोप्यनामकरणे 'कृतं कुर्यात् कृत्कृत'मिति कृद्विधानात् एव तद्धितप्रतिषेधे सिद्धे 'न तद्धित'मिति व्यामिश्रानिषेधार्थं यथा........मित्युक्तम् ।

38 C. P, Vidyā and Jina read दृश्येतरा for दृश्येतरः (Malli and N).

C, P—

अयं राजा सिन्धोः समुद्रस्य जैत्रं जयनशीलं पवित्रं तत् कीर्तिरेव पूर्तमद्भुतमसृजत् । 'वापीकूपतडागानि देवतायतनानि च । अन्नप्रदानमारामः पूर्तमित्यभिधीयते ॥' यत्र कीर्तिपूर्ते जगन्ति स्नान्ति धवलितानि । यत्र वा अथवा के कवयो वाचंयमा मौनपरा न सन्ति वर्णयितुमशक्तत्वात्* । तथा यस्य बिन्दुश्रियमिन्दुरश्नाति इन्दुर्यस्य बिन्दुः । यस्य पूर्तस्य जलं चाविश्य दृश्यादितरा अदृश्या असौ जलदेवता जागर्ति । या स्फटिकभूः कैलासः अगानां पर्वतानामीश्वरः । अथ च सिन्धुः सर्वदा पवित्रो न भवति । अतः पर्वणि लोकाः स्नान्ति । समुद्रं पर्वणि स्पृशेत् इति स्मरणात् । अतः समुद्राज्जैत्रमुत्कृष्टम् । तत्रापि वाचंयमा मुनयस्तटे सन्ति । तस्यापि चन्द्रो बिन्दुस्तज्जातत्वात् । तत्रापि जलदेवता यागानामीश्वरो यज्ञपुरुषोऽदृश्यः¶ ।

यत्र........सन्ति कवयः के वा न वाचंयमाः—Vidyā explains this somewhat differently—यत्र कीर्तिपूर्ताद्भुते वाचंयमाः के मुनयो न कवयो न काव्यकर्तारः सन्ति, अपितु सर्वेऽपि मुनयोऽस्य कीर्तिपूर्ताद्भुतं वर्णयन्तीत्यर्थः । अथच सर्वेऽपि वाचंयमाः‡ कवयो जलपक्षिणश्च§ तन्मध्ये वर्तन्त इत्यर्थः । सिन्धौ च जलपक्षिण एव सन्ति न मुनयः ।

He explains the last two lines thus–यस्य कीर्तितडागस्य असौ एष स्फटिकभूः कैलाशगिरिरेव यागेश्वरो जलदेवता जागर्ति स्फुरति । कीदृशी जलदेवतेत्याह—जलमुदकं चाविश्य प्रविश्य दृश्येतरा अदृश्येत्यर्थः । कीर्तिरेव तडागजलं तावत् शुभ्रं स्फटिकभूयागेश्वरदेवता च शुभ्रा । अतएव जलमध्ये न दृश्यते । यः स्फटिको यागेश्वरो भवति स तूदकमध्ये क्षिप्तोऽत्यच्छत्वान्न दृश्यते इति परीक्षा । समुद्रे च जलमाविश्य सर्वदृश्या जलदेवता नारायणः । स च स्वपिति । अस्य च जलदेवता जलमाविश्यादृश्या । यागेश्वरश्च जागर्ति न स्वपितीत्यर्थः ।

Malli reads दृश्येतरः and connects it with इन्दुः, and does not take स्फटिकभू to mean कैलास. He says असाविन्दुर्यस्य जलञ्चाविश्य दृश्येतरः सावर्ण्याददृश्यो जलदेवता सन् जागर्ति । प्रकारान्तरेणोत्प्रेक्षते । स्फटिकाद्भव-

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tti, Pāda 5). The Vṛitti says डु कृञ्, करणेन निर्वृत्तं कृत्रिमम्.

* C अशक्तित्वात् ।

¶ C दृश्यः ।

‡ i, e. मुनयः ।

§ क water + वि bird.

तीति स्फटिकभूः स्फाटिकोद्भवो यागेश्वरः सन् जागर्ति । स्फटिकलिङ्गे यागेश्वर इति प्रसिद्धिः ।

Jina (Text) reads जागेश्वर, but Jina himself reads यागेश्वर. Jina (Text and comm.) reads स्फुटिक. He says–स्फुटिकस्य भूर्विद्यते यस्य सः स्फुटिकभूः कैलासः स एव यागेश्वरः । अथवा स्फुटिकात् भवतीति स्फुटिकभूः स्फाटिकोऽसौ यागेश्वरः शिवलिङ्गरूपः जलदेवता । कैलासरूपं शिवलिङ्गं स्फुटिकनिर्मितं शिवलिङ्गं वा उदकमातृरूपा देवता । यस्य कीर्तिपूर्तस्य जलमाविश्य प्रविश्य दृश्येतरा अदृश्या सती जागर्ति स्फुरति । जले हि शुद्धः स्फुटिकः क्षिप्तः सन् समच्छायत्वात् दृक्पथं नाभ्येति । उज्ज्वलतरोऽदसीयकीर्तिकल्लोलप्लावितः कैलासः स्फुटिकनिर्मितो वा लिङ्गरूपो महादेवो न दृश्यते इत्यर्थः। अथचान्यस्यापि सरसो जलमाविश्य अदृश्या सती जलदेवता तिष्ठति । यागेश्वरशब्देन स्फुटिकनिर्मितं शिवलिङ्गमिति प्रसिद्धि' ।

N who reads दृश्येतरः says–यस्य च जलमाविश्य दृश्येतरः अस्मदादिनेत्रयोरविषयभूतः असौ स्फटिक एव भूः यस्य स कैलास एव जा(या)गेश्वरः स्फाटिकश्रीशिवलिङ्गरूपी जलदेवता जागर्ति स्फुरति । यागेश्वरः स्फाटिक इति प्रसिद्धिः । असौ जलदेवता जागर्ति । असौ का—या स्फटिकभूरगेश्वरः कैलासो जागर्तीति वा ।

For the latter explanation see C. P above.

Īśānadeva reads दृश्येतरा and says—यस्य कीर्तितडागस्य असौ स्फटिकभूः कैलासगिरिरिव यागेश्वरो महेश्वरो जलदेवता जागर्ति स्फुरति । कीदृशी-जलं च प्रविश्य दृश्येतरा अदृश्या इत्यर्थः । तडागजलं तावत् शुभ्रं यागेश्वरदेवतापि शुभ्रा । अतएव जलमध्ये न दृश्यते । उदकमध्ये क्षिप्तः स्फटिकजागेश्वरोऽच्छत्वान्न दृश्यते इति परीक्षा । समुद्रे च जलमाविश्य सर्वदृश्यो जलदेवता नारायणः स्वपिति । अत्र च जागेश्वरो जागर्ति न च स्वपिति । अतएव समुद्राद्धिकम् ।

56. C. P says–

नम्रा ये प्रत्यर्थिनः पृथिवीपतयः तेषां मुखकमलस्य या म्लानता सा एव भृङ्गजातं भ्रमरसमूहः तस्य छायायाः कलङ्करूपाया अन्तःपातेन गर्भीभावेन चन्द्रवदाचरिता चरणयोः नखश्रेणिः यस्य स तथा । अथवा मुखकमलस्य म्लानतैव भृङ्गाः ततो जाता छाया प्रतिबिम्बेन कलङ्करूपा तदन्तःपातेन चन्द्रवदाचरिता चरणयोः नखश्रेणिर्यस्य स तथा ।

58. Malli on the second line—लक्षभिदो लक्षभेदिनो लक्षसंख्यारिहन्तुश्च । 'लक्षं शरव्ये संख्यायाम्' इति च विश्वः । राज्ञां लक्षैः कृतमलम् । दृशा दृष्ट्यैव पद्मान्यब्जानि संख्याविशेषांश्च जयतोऽस्य पद्मैः पद्मसंख्याभिरलम् ।

C. P on the last two lines—अस्य राज्ञां परार्धेन संख्यारूपेण किमपि कर्तुं

नो शक्यम्। यतः सर्वेषां परेषां छिदः छेत्तुः। यः किल सर्वान् परान् छिनत्ति तस्य परैः अर्धसंख्यैः किम्। तत्तस्मात् बत इति खेदे एतस्य द्विषां संख्याया अपगमं विना असंख्यत्वं विना अन्या गतिः काचिन्नास्ति। अथच संख्यात् संग्रामादपगमं पलायनं विना।

62. All except N read नवलोकम् for वरलोकम्, and वा for ते in the first half.

C. P explains नवलोकम् twice—

आगतम् एतं नवलोकं नाम राजानं प्रति वा अर्थार्थे अवधारणे च...... त्वया एवमनवलोकनायैव प्रतिज्ञा कुतः कृता। किम्भूतं नवलोकम्—नवं नूतनं स्वयंवरलोकम् आगतम्।

Vidyā says वा अथवा आगतं स्वयंवरमायातं नवलोकमपूर्वजनं प्रति अनवलोकनाय अदर्शनाय एवमित्थं कुतः त्वया प्रतिज्ञा कृता।

65. तत् कम्बुप्रतिबिम्बितम्—C. P says तत् किमु प्रतिबिम्बितं कम्बु इति सामान्याधिकरण्यम्। कम्बूनां प्रतिबिम्बितम् इति वा षष्ठी.

Vidyā remarks on पर्याय and अनुवाद—किं शङ्खप्रतिबिम्बितमेतद्यशोऽथवा शङ्खः कथ्यते शरदभ्रपंक्तिश्च कथ्यते। वृक्षस्तरुरिव पर्यायः। अथवा इयत्प्रमाणं क्षीरसमुद्रोदकमिति अनुवादः क्रियत इति शुभ्रत्वात् सन्देहः।

C. P says पर्यायः अभिधानान्तरम्। किमु दुग्धसिन्धोः पयसां सर्वानुवाद एकदेशानुवादाभावात्।

In the second line शर्वपर्वतसितश्रीगर्वनिर्वासि is explained by C. P and N as शर्वपर्वतः कैलासः तस्य सितश्रीगर्वः श्वेतकान्तिगर्वः तस्य निर्वासि कैलासादपि धवलतरं यशः.

Vidyā reads श्रीगर्भ* 'lotus' and says—शर्वपर्वतः कैलाशस्तथा सितं शुभ्रं यत् श्रीगर्भ पद्मं ते द्वे अपि निर्वासयति......इत्येवंशीलमतिशुभ्रत्वात्.

Vidyā's reading is mentioned by Īśānadeva—श्रीगर्भमिति पाठः। श्रीगर्भं पद्मम्।

66. Nārāyaṇa reads खुरक्षुण्णासु, though the N. S ed. reads क्षुराक्षुण्णासु. Vidyā and Jina (Text) read क्षणक्षुण्णासु. For C. P see below. Jina reads क्षुर—क्षुरैः चरणाग्रैर्नखतीक्ष्णभागैः क्षुण्णासु.

C. P—

अयमस्य करः कैः जनैरेवंविधः न उन्नीतः विचारितः, अपितु सर्वैरपि। किम्भूतः—निस्त्रिंशेन खड्गेन त्रुटितानि अरिवारणघटानां कुम्भस्थलास्थीनि तेषां कूटानि शिखराणि तेषाम् अवटस्थानं गर्तस्तत्र स्थायुकानां मौक्तिकानाम् उत्करं

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* This is the reading of Ms. B. The later Ms. reads श्रीगर्व which is a mistake.

समूहं किरतीति स तथा। उत्प्रेक्ष्यते—क्षितिषु यशांसि एव क्षोणीजा वृक्षाः तेषां बीजव्रजं मौक्तिकलक्षणं क्षिपन्निव वपन्निव। किम्भूतासु—अत्र उभयथा पाठो दृश्यते। तत्र तावदेके किल पठन्ति—चतुरङ्गसैन्यसमरत्वङ्गत्तुरङ्गक्षणक्षुण्णासु। तदा चतुरङ्गस्य रथतुरङ्गगजपदातिलक्षणसैन्यस्य समरे त्वङ्गन्तो ये तुरङ्गाः तैः क्षणक्षुण्णासु क्षणमात्रं खेटितासु। केचित्तु खुरार्थं क्षुरशब्दं पश्यन्तः क्षुरक्षुण्णासु इति पाठमाहुः। तथा च अमरः—शफं क्लीबे क्षुरः पुमानिति। गणकारोऽपि 'क्षुर खुर विलेखने' इत्याह। अन्यस्तु 'क्षुर विलेखने खुर छेदने'। तदा क्षुरैः खुरैः क्षुण्णासु खेटितासु। अयमेव पाठः प्रायः श्रेयान्। तथापि सुधीभिः विचार्यम्।

मुक्तानां यशसश्च श्वेतत्वात् सम्भावना। आवृत्त्या कुम्भास्थिकूटावटस्थानस्थायुको मौक्तिकोत्करकिरश्चेत्यपि व्याख्या। स्थायुको हि बीजव्रजं क्षिपति। स्थायुकोऽधिकृते ग्रामे।

Vidyā takes कूटावटस्थान as one word—वारणघटा हस्तिसमूहास्तासां यानि कुम्भास्थीनि कुम्भकीकसानि तान्येव कूटावटस्थानानि कीकसास्थिकर्षणगर्तस्थानानि तत्र स्थायुकः स्थितिशीलो मौक्तिकोत्करो मौक्तिकसमूहस्तं किरति क्षिपतीति स तथाभूतः। अन्योऽपि योऽन्नादिबीजं क्षिपति स कृष्टासु भूमिषु कूटावटस्थाने क्षिपति। अत्र च मुक्ताफलानि बीजानि।

71. C. P points out the significance of unbarbed arrows-

कर्णधाराः कर्णिनः शराः तद्व्यतिरिक्ता ये आशुगा बाणाः तैः संभृतम् अङ्गं येषां तेषां भावः तत्ता तां गतैः शरपूर्णाङ्गैः, दुराकर्षत्वात्। धर्मयोधिना एतेन राज्ञा प्राणहारिणः कर्णिशरा न प्रयुज्यन्त इति भावः. He explains the verse thus—अहो आश्चर्यं अस्य वैरिभिः समरे निमज्ज्य भवः संसार एव अर्णवस्तीर्णः। यावतो महाप्रमाणस्य तरणेः श्रीसूर्यमण्डलस्य भिदां विधाय। किंभूतैः—कर्णधाराः कर्णिनः शराः etc. तथा—अरीन् त्रायते यः सः अरित्रः तेन विना वैरिणां रक्षकस्य कस्यापि अभावात्। अथवा अरित्रः सन्नाहः। अतिशूरत्वात् सन्नाहाभावः। अथच तरणेः नौकाया भिदां विदारणं विधाय निमज्जनात् कथमर्णवः तीर्यते इति विरोधः। अरित्रं नावः संचारणकाष्ठं तेन विना तथा कर्णधारो नौवाहकः तस्य अभावात्। आशुगेन वायुना संभृताङ्गतां व्याकुलतां गतैः पुरुषैः नौभेदात् समुद्रो न तीर्यते। अत एव आश्चर्यम्। Nārāyaṇa says कर्णधारो नाविकः, आशुगो वायुः ताभ्यां कृत्वा संभृतानि परिपुष्टान्यङ्गानि रज्जुस्तम्भादीनि तरणोपायभूतानि च येषाम्। कर्णधारानुकूलवायुना वा संभृतान्यङ्गानि येषामेवंभूता ये न भवन्ति तद्भावं गतैः.

73. C. P, Vidyā and Malli read मिलद्धूमभूम for मिलद्भूमधूम.

C. P remarks—

प्रतापानलस्य रजः किल धूमः। यत्र धूमः तत्र वह्निरिति व्याप्तिः। अत्र एतच्छब्दस्य त्रिरावृत्तिः चिरन्तनालंकारकाराणां गुणत्वेन अभिमता। C. P explains the verse thus—कस्य पुरुषस्य एतस्य राज्ञो या दिशां जैत्रयात्रा तस्यामसमं निरुपमं

समरभरं पश्यतः सत आजिस्थलीषु एतस्य नासीरे अग्रयाने ये वाजिनां व्रजास्तेषां खुरेभ्यो जाता रजसां राजिः एतेन राज्ञा दत्तैरसेः खड्गस्य घातैः स्रवत् असृक् रुधिरं येषां, ते च ते असुहृदां वंशा अन्वयाः, ते एव सार्द्रं क्लिन्नम् इन्धनं यस्य, स चासौ एतस्य दोष्णोर्बाह्वोरुद्दामः प्रताप एव ज्वलदनलः, तेन सह मिलन् यो धूमस्य भूमा बाहुल्यं तस्य भ्रमाय न आसीत्। अपितु सर्वस्यापि। यत्र किल आर्द्रा वंशा इन्धनं भवन्ति तत्राग्नौ धूमस्य बाहुल्यं भवति। भूमधूमेति पाठान्तरम्।

91. The metre is शार्दूलविक्रीडित consisting of 12+7 syllables. But in the first line the pause falls in the middle of a word–

भूशक्रस्य यशांसि विक्रमभरे—णोपार्जितानि क्रमात्. C. P here remarks that in स्वरसन्धि the एकादेश might be regarded either as forming the last letter of the preceding word or as the first letter of the word immediately following. He says "पूर्वान्तवत् स्वरसन्धौ क्वचिदेव परादिवदिति पूर्वपरयोरेकादेशः स्वरसन्धौ विधीयमानः क्वचित् पूर्वस्यान्तवत् क्वचित् परस्यादिवत्। तथाच पाणिनेः स्मरणम्—अन्तादिवच्च इति"|| । एवं चात्र "स्वरस्य परादिवद्भावे व्यञ्जनमपि तद्भक्तत्वात् तदादिवद् भवति"§ । cf. C. P on 8. 105.

102. C. P—असौ वार्धिस्तडागो वृद्धो महान्। अथच वार्धिः समुद्रोऽथच वृद्धो वार्द्धकयुक्तः। यतः पाण्डुरं वपुर्बिभ्रत्। किम्भूतम्—तरङ्गैर्वलिभं वलियुक्तम्। केन पाण्डुरम्—हंसावली एव पलितं तेन तथा। तावान् अधिको वयसां पक्षिणां बंहिमा बाहुल्यं यत्र स तथा। पुनः किम्भूतः—यष्ट्या बदरीप्रभृतिवृक्षोत्थया मन्त्रैराचार्येण तडागोत्सर्गकाले मध्ये प्रक्षिप्तया कलितः अवगाढः। तथा च आगमः—

खाततो द्विगुणां पादहीनामर्धेन चाधिकाम्।
दृढां लोचनसंयुक्तां सालस्थां बदरिकादिजाम् ॥*
स्नपयित्वा समभ्यर्च्य ध्वजवत्तूर्यनिःस्वनैः।
अनन्तमधुना मध्ये निक्षिपेदहियाष्टिकाम् ॥¶
ओं सहस्रभोगजूटाय विश्वाधारस्थिताय च।
हूंहूं अनन्तनागाय नागाधिपतये नमः ॥

|| 6. 1. 85, Kāśikā says एकः पूर्वपरयोरिति योऽयमेकादेशो विधीयते स पूर्वस्यान्तवद् भवति परस्यादिवद् भवति।

§ The portions within inverted commas are cited almost verbatim from Halāyudha's commentary on Pingala (chap. 6). Ms reads तद्भूकर्तृत्वात् तदपि तद्भवति।

* C सालसुन्दरिकादिजाम्

¶ A निक्षिपेदिह यष्टिकाम्

इत्यनन्तमन्त्रः । अथच वयसो वार्धकस्य बंहिमा बाहुल्यम् । यष्टिकलितः—वृद्धो हि यष्ट्या अवलम्बितो भवति । तथा—विकचया विकसितया चन्द्रिकया चन्द्रज्योत्स्नया सह योग्यं स्फुरत् संगतं यस्य* तत्तथाविधं कं पानीयं बिभ्रत् धवलमुदकं दधत् । अथच वृद्धोऽपि कं मस्तकं विगतकचया केशरहितया चान्द्रिकया खल्वाटतया संगतं बिभर्ति ।

110. C. P--

सा दमयन्ती नले वासस्य अर्थिताम् अभृत अधृत । किंभूता—उत्कण्टका रोमाञ्चिता तथा विलसन्ती उज्ज्वला पत्रराजिः पत्रवल्ली यस्याः सा तथा । तथा आमोदं परिमलं भजते । न अपगतरागतरा, किन्तु सानुरागा । अतिगौरी गौरवर्णा पार्वतीमतिक्रान्ता वा । उत्प्रेक्षते-काञ्चनकेतकीव । रुद्रस्य क्रुधः कोपात् तस्य रुद्रस्य अरेः कामस्य धिया बुद्ध्या नले वासार्थितामभृत रुद्रेण वर्जितत्वात् । अन्ये तु रुद्रकोपस्य वासार्थितामधृत, नलविषये । तदरिकामधिया इति हेतुः । स्मरेण अर्दितत्वात् कोपयुक्ता बभूवेत्यर्थः । केतकीव इत्युपमा च व्याचक्ष्यते । सापि कण्टकवती उज्ज्वलपर्णयुक्ता आमोदवती च । न विद्यते परागो रेणुर्यस्याः सा अपरागा, न अपरागा किन्तु सपरागा । गौरी च । उत्प्रेक्षा श्लेषो भ्रान्तिमान् काव्यलिङ्गं च । वसन्ततिलकावृत्तम् ।

Vidyā's explanation is different, and more lucid—सा दमयन्ती रुद्रक्रुधो रुद्रकोपस्य वासार्थितां स्थितियुक्तताम् अधृत बभार । दमयन्ती अतिक्रोधयुक्ता बभूवेत्यर्थः । हेतुमाह—नले नैषधविषये वा तस्य नलस्य योऽरिः शत्रुः कामः स्मरस्तस्य धिया बुद्ध्या । सभोपविष्टनलविषये तस्याः शत्रुभूतकामबुद्धिर्जाता । यतः कामो नलावयवैः कृत्वा तां पीडयति, स्वयमनङ्गत्वात् । अत एव सा क्रोधस्य स्थानं बभूवेत्यर्थः । उपमानमाह—काञ्चनकेतकीव । यथा सुवर्णकेतकी रुद्रकोपस्य वासार्थितां निवासाभिलाषं बभार । कीदृशी दमयन्ती सुवर्णकेतकीवेत्याह—उत्कण्टका उद्गतपुलका, केतक्यां चोद्गताः कण्टका भवन्ति । तथा विलसन्ती शोभमाना उज्ज्वला पत्रराजिः कस्तूरिकादिपत्रवल्ली यस्याः सा, केतक्यपि विलसत्पाण्डुर(पत्र)पंक्तिः । तथा आमोदभाक् श्रीखण्डादिपरिमलयुक्ता, केतकी स्वभावादामोदभाक् । तथा अनपरागतरा‡ अतिसानुरागा । केतक्यपि परागयुक्ता । द्वौ नञौ प्रकृतमर्थं प्रतिपादयतः । तथातिगौरी गौरवर्णा । अथवा गुणैः कृत्वा अतिगौरी पार्वतीमतिक्रान्ता ।

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* N also says विकचया चन्द्रिकया योग्यं समुचितं स्फुरत् प्रकाशमानं संगतं मैत्रं यस्य । ज्योत्स्नावन्निर्मलम्. Trans. follows the following construction—योग्यस्फुरत्, चन्द्रिकया संगतं कम्.

‡ अपगतोऽनुरागः यस्या एवंभूता न भवति अतितरामनपरागतरा N.

Trans. follows N who says—

सा भैमी रुद्रक्रुधः रुद्रकृतशापपरित्यागसमुद्भवात् कोपाद्धेतोः तस्य रुद्रस्यारिः कामः तस्य बुद्ध्या अयं काम एवेति बुद्ध्या नले विषये वासस्य स्वयंवरेण स्थितेरार्थितामभिलाषुकत्वमधृत दधार। नले साभिलाषा जातेति भावः। स्वशत्रुसमाश्रयणं च युक्तम्।

111. C P, Vidyā and Jina read आह्लादाम्बुनिधौ for आनन्दाम्बुनिधौ (Malli and N.). They read also तन्नलालंकारीभवते जनाय for तत्तलालंकारीभवनाज्जनाय found in Malli and N.

Vidyā, Malli and Jina (Text) read तत्रालीकनले for तन्नालीकनले found in C. P. N and Jina. Vidyā says तत्र तस्मिन्नतिमनोहरे अलीकनले संकल्पितनले चलेतरमना निश्चलचित्ता।

C. P. and Jina read नान्यान् for साम्यात्. Jina says—अग्रे स्थितानपि चतुरः अन्यान् नैषधान् सत्यनलापेक्षया अलीकान् नलान् शक्रादीन् दृशा पातुं मनाक् स्वल्पमपि चतुरा नाभूत्। नान्यानिति स्थाने साम्यादिति पाठे साम्यात् सत्यनलसाम्येन. Vidyā reads साम्यात्, like Malli and N.

C. P on the last two lines--

आह्लादाम्बुनिधौ निमज्ज्य नितरां दूरं गता परमोत्कर्षं याता। अत एव तेषां नलानाम् अलंकारीभवते जनाय सत्यनलाय पातालकन्याभ्रमं भ्रान्तिं दधती। अथवा तत्तलालंकारीति पाठः—तस्य आह्लादाम्बुनिधेः तलस्य अलंकारीभवते जनाय नलरूपाय पातालकन्याभ्रमं भ्रान्तिं दधती। योऽम्बुनिधेस्तलवासी भवति स पातालकन्यां पश्यति। तत्तलालंकारीभवते जनायेति पाठान्तरम्। अन्ये तु तत्रालीकेति, साम्यान्मनागिति, तत्र चालंकारीभवते इति पठन्तः कामबुद्ध्या गृहीतत्वात् सत्योऽपि अलीकनल इति साम्यात् इति सादृश्यं प्राप्य......तत्र सभायाम् अलंकारीभवते नृपजनायेति व्याचक्षते।¶

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CANTO XIII.

5. The verse क्षोणीभृतामतुल.........is not found in C. P, Vidyā, Jina and Īśānadeva.

26. C. P says--

इयं वाणी अनेकनलावलम्ब्यां अनेकनलविषयां शङ्कैव लता तस्याः संततिं न वर्धयतु मा छिनत्तु। वर्ध छेदनपूरणयोः। यत् अभेदिका समाना इत्यर्थः। या किल अभेदिका अभेदनशीला कुठारका भवति सा अनेकनललक्षणतृणविशेषावलम्बिनीं लतां न भिनत्ति (?) न छिनत्ति। तथा इयमपि महेन्द्राद्यनेकनलाभासाविषयां मा छिनत्तु। परम् अत्र चित्रं यत् दमयन्तीं प्रति नले च जलेश्वरे च तुल्यां ताम् अवर्धयत् अच्छिनत्।

¶ Ms. is corrupt here. Several emendations have been made.

या हि एकत्र न छिनत्ति सा अपरत्र कथं छिनत्ति इति विरोधाभासः। विरोधपरिहारस्तु वृधु वृद्धौ वर्धयामास इत्यर्थः।

अथवा व्याख्यान्तरम्। इयं वाणी दमयन्तीं प्रति अनेकनलावलम्बां शङ्कालताततिम् अभेदिका सामान्यवक्त्री सती किं न वर्धयतु, अपि तु वृद्धिं नयतु परं यत् नले च जलेश्वरे च दमयन्तीं प्रति शङ्कां तुल्यम् अवर्धयत् अत्र चित्रम्। ममैव वर्णनं क्रियते ममैव वर्णनं क्रियते इत्युभयोरपि तुल्यमेव भेदेन अभेदिकया शङ्का संवर्धिता इत्यत्र चित्रम्। अथच नले* चतुष्टयपरिहारेण पञ्चमस्य प्राप्तिः (इति) शं सुखमवर्धयत्। जलेश्वरे परिहृतत्वात् कालतां कालुष्यं च अवर्धयदिति तात्पर्यार्थः।

34. देवः पतिर्विदुषि नैषधराजगत्या
निर्णीयते न किमु व्रियते भवत्या।
नायं नलः खलु तवातिमहानलाभो
यद्येनमुज्झसि वरः कतरः परस्ते॥

C. P says—इन्द्रपक्षे—

हे विदुषि नैष धराजगत्याः पृथ्वीलोकस्य पतिः, अपितु स्वर्गस्य। किंभूतः—देवः स्वर्गे क्रीडनात्। किमु न निश्चीयते, अपितु निश्चीयत एव इन्द्रत्वेन। यतोऽयं भवत्या न व्रियते। अयं नलो न भवति। किन्तु तव नलाभः भ्रान्त्या नलवत् आभासत इत्यर्थः। किंभूतः—सर्वेभ्यः अतिशयितं महस्तेजो यस्य सः अतिमहाः। यदि एनम् उज्झसि ते तव अयं कतरो वरः वरः अभीष्टः न भवति। किन्तु परः शत्रुरेव।

अग्निपक्षे—

पक्षे एषः अयं देवो दीपनात्। धराजगत्या धरवत् यः अजः मेषः तस्य गत्या मेषवाहनत्वाच्च अग्रे तद्गत्या गमनेन न न निर्णीयते सर्वत्र देशान्तरं प्राप्यते। यत एष पतिः आग्नेय्या दिशः। ततो भवत्या किमु इति प्रश्ने न व्रियते। अग्निमत्वैव न वृणोषीत्यर्थः। अत्र पूर्ववाक्ये नञ्द्वयमुत्तरत्र चैक इति नञ्त्रयमस्ति।

अयं तव न नलः किन्तु अनलः वह्निः। अतिमहाः अतितेजस्वी नलैः तृणैः आभाति दीप्यते। यद्येनं त्यजसि ततस्तव परः अन्यः कतरो वर इति। किमुशब्दः प्रश्ने।

C. P says here that, in निर्णीयते न किमु न व्रियते भवत्या, some connect the निः of निर्णीयते with व्रियते on the strength of the च in व्यवहिताश्च (Pāṇini 1. 4. 82) which allows the use of the Upasarga apart from the verb in the Vedic language; the च, acc. to them, is meant to cover classical Sanskrit also. In this case, the form is निर्व्रियते. C. P says किमु भवत्या न निर्व्रियते निर्वृतिः सुखं प्राप्यतामित्यर्थः। सन्देहाभावः हि सुखं भवति।

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* Ms. नलेन।

यमपक्षे—

पक्षे एष देवः द्योतनात्, पतिः दक्षिणदिशः किं न अपितु भवत्येव। तेन कारणेन धराजगत्या अक्षरच्युतकेन धर्मराजगत्या निर्णीय निश्चित्य किमु प्रश्ने भवत्या न व्रियते। अयं न नलः अपितु लः लाता प्राणिनो लाति गृह्णाति इति व्युत्पत्त्यां कप्रत्यये रूपम्। खलु तदा (तव) अतिमहतः अनस्य प्राणस्य लाभः, यमस्य जीविताधिपतित्वात्। यद्येनम् उज्झसि ततः ते परः कतरो वरः, के पानीये तरति कतरो वरुणः।

वरुणपक्षे—

एष धराजगत्या धरायां पृथिव्यां जातं धराजं पृथिवीजातम् ओषध्यादि तस्य गतिः उदकं तस्या उदकरूपायाः पतिः न, अपितु पतिरेव। जीवस्य उदकोद्भवात्। अथवा एष जगत्या धरो धर्ता स चासौ अजश्च नारायणश्च तस्य गतिः प्रथमं गमनम् आश्रय उदकं धराजगतिः तस्या न पतिः, अपितु पतिः। दानात् देवः। तथाच मनुः—आपो नारा इति प्रोक्ता आपो वै नरसूनवः। ता यदस्यायनं पूर्वं तेन नारायणः स्मृतः॥ निर्णीयते किं न अपितु निर्णीयते, न व्रियते च (किम्)।

न अयं नलः किन्तु वरुणः। किंभूतः—तव हेतोः अतिमहती नलस्येव आभा यस्य सः। अथवा तदा अतिमहान् अलाभो विष्णुलाभः अकारो विष्णुवाचकः। यद्येनं त्यजसि वरः कतरः सुखतरः किं सुखं परत्र देशे स्थितमित्यर्थः।

नलपक्षे—

एष नैषधो राजा तस्य गत्या पतिः भर्ता देवः दैवयुक्तः किं न निर्णीयते तथा कस्मात् (न) व्रियते भवत्या। नैषधराजो गतिः यस्याः सा तया इति भवत्येति पदविशेषणं वा। ना पुरुषोऽयं नलः नाम। तवातिमहान् अलाभो यदि एनमुज्झसि। वरः कतरः परः ते, न कोऽपि इत्यर्थः। अयं सिद्धान्तरूपोऽर्थः। पञ्चधा अस्य श्लोकस्यार्थः।

36. साप्तुं प्रयच्छति न पक्षचतुष्टये तां
तल्लाभशंसिनि न पञ्चमकोटिमात्रे।
श्रद्धां दधे निषधराड्विमतौ मताना-
मद्वैततत्त्व इव सत्यतरेऽपि लोकः॥

Vidyā reads प्राप्तुम् for साप्तुम्. He reads also सत्यपरे for सत्यतरे, but in an alternative explanation he interprets the verse according to the latter reading. The reading सत्यपरे (Ms. सत्यपरः) is found also in the Text accompanying the Ms. of Vidyā used by me. Vidyā explains the verse thus—सा दमयन्ती निषधराड्विमतौ नलवैपरीत्ये नलभ्रान्तौ सत्यामपि अनिश्चये सत्यपि पञ्चमकोटिमात्रे पञ्चमाग्रस्थानस्थिते नले सत्यतरेऽपि§ श्रद्धां न

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§ सत्यपरे ?

दधे न बभार । क्व सति नलभ्रान्तिरित्याह—पक्षचतुष्टये इन्द्रादिचतुष्टये तां दमयन्तीं प्राप्तुं लब्धुं न प्रयच्छति सति । कीदृशे—तस्या दमयन्त्या लाभं प्राप्तिं शंसतीत्येवंशीलं तस्मिन् नललाभकथके इत्यर्थः नलरूपसाधर्म्यात् । उपमानमाह—मतानां दर्शनानां विमतौ मध्ये पञ्चमकोटिमात्रे पञ्चमाग्रभागस्थे अस्ति-नास्ति-नास्त्यस्ति-नास्तिनास्ति-अस्तिअस्तिपदस्थे अद्वैततत्त्वे वेदान्तमते यथा लोकः श्रद्धां न करोति तथात्रापीत्यर्थः । क्व सति—अपरे अन्यस्मिन् सांख्यनैयायिकबौद्धादिमते सति प्रतिकूले विद्यमाने सति मतानां परस्परविरोधित्वात् । परं क्व सति—अस्तिनास्तिनास्त्यस्तिनास्तिनास्तीतिपक्षचतुष्टये तामद्वैतलक्षणां श्रद्धां प्राप्तुं न प्रयच्छति सति । कीदृशे—तल्लाभशंसिनि तदिति ब्रह्म तस्य लाभः प्राप्तिस्तं शंसतीत्येवंशीलं तस्मिन् । एतेनार्थात् तस्मात् पक्षचतुष्टयात् पञ्चमः पक्षः अद्वैतसिद्धान्त इति ज्ञापितं भवति ।

अथवा सा दमयन्ती निषधराड्विमतौ नलानिश्चये सति पञ्चमकोटिमात्रे पञ्चसंख्यायुक्ते सत्यतरेऽपि नले श्रद्धां वासनां न दधे । क्व सति—पक्षचतुष्टये इन्द्रादिके तां श्रद्धां प्राप्तुं न प्रयच्छति सति । कीदृशे—तस्या दमयन्त्या लाभं शंसतीत्येवंशीलं तस्मिन् । क इव—लोक इव । यथा लोकः मतानां दर्शनानां विमतौ विरोधे सति सत्यतरेऽपि अद्वैततत्त्वे श्रद्धां न धत्ते न सत्यं मन्यते । मतानि मिथो विरुध्यन्ते । कीदृशे अद्वैततत्त्वे-पञ्चमकोटिमात्रे अस्तिनास्त्यादिपञ्चमाग्रमात्रे । क्व सति—पक्षचतुष्टये अस्ति-नास्ति-नास्त्यस्ति नास्तिनास्तिरूपे तां श्रद्धां प्राप्तुं न प्रयच्छति सति । कीदृशे पक्षे--तस्याः श्रद्धाया लाभकथके । अत्रोपमालंकारः ।

C. P also reads प्राप्तुम् for साप्तुम्, but his explanation is different—
निषधराट् नलः पक्षचतुष्टये व्याख्याने तां प्राप्तुं न प्रयच्छति सति पञ्चमकोटिमात्रे स्वपक्षव्याख्याने तल्लाभशंसिन्यपि* श्रद्धां न दधे । यथा लोकः मतानां विमतौ सत्यां सत्यतरेऽपि अद्वैततत्त्वे श्रद्धां न धत्ते ।

केचित्तु व्याचक्षते--लोकः निषधराड्विमतौ सत्यां नलानां वैमत्ये सन्देहे सति सत्यतरेऽपि नले श्रद्धां न दधे । किंभूते—पञ्चमकोटिनिविष्टे पञ्चमस्थानस्थे । किंभूते—तल्लाभशंसिनि तस्या लाभं शंसतीत्येवंशीले तस्मिन् तथा । क्व सति-पक्षचतुष्टये नलचतुष्टये तां प्राप्तुं न प्रयच्छति सति । अद्वैततत्त्वे इव । यथा मतानां नैयायिकमीमांसासांख्यबौद्धादीनां मध्ये सत्यतरेऽपि अद्वैततत्त्वे ब्रह्मणि लोकः श्रद्धां न धत्ते । किंभूते—पञ्चमकोटिमात्रे पञ्चमपक्षस्थिते अनिर्वचनीये । क्व सति—भेदवादिनां पक्षचतुष्टये साध्यधर्मविशिष्टो धर्मी पक्ष इति सन्, असन्, सदसन्, तद्विनिर्मुक्त इति ज्ञा(न)चतुष्टये तां ब्रह्मविद्यां प्राप्तुं न प्रयच्छति सति । किंविशिष्टे अद्वैततत्त्वे—तल्लाभशंसिनि तस्या अभेदसाधि-

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* i. e. तल्लाभकथके ।

काया ब्रह्मविद्यायाः सत्यज्ञानानन्तानन्दादिरूपब्रह्मप्रतिपादिकाया लाभं शंसतीत्येवंशीलं तस्मिन् ।

Trans. follows Nārāyaṇa who reads साप्तुम्. He says—सा भैमी निषधराड्विमतौ नलविषये सन्देहे सति पञ्चमकोटिमात्रे पञ्चमभागरूपे पञ्चमस्थानस्थिते इति यावत् सत्यतरेऽपि नले श्रद्धामास्तिक्यं न दधे । क्व सति—तल्लाभशंसिनि भैमीप्राप्त्यभिलाषिणि पक्षचतुष्टये पक्षाणां समीपवर्तिनां सदृशानामिन्द्रादीनां चतुष्टये तां श्रद्धां सत्यनलविषयं निश्चयमाप्तुं प्राप्तुं न प्रयच्छति सति । कः कस्मिन्निव—मतानां मध्ये सत्यतरेऽपि अद्वैतरूपे तत्त्वे लोको यथा श्रद्धां न धत्ते । क्व सति—पक्षचतुष्टये अनेकात्मवादिसांख्यादिदर्शनचतुष्के तामद्वैतश्रद्धां प्राप्तुं न ददाति सति । सांख्या हि प्रतिशरीरं भिन्नान् शुद्धज्ञानस्वभावान् बहूनात्मन इच्छन्ति । नैयायिका अपि प्रतिशरीरं भिन्नान् सर्वव्यापकान् ज्ञानादिनवविशेषगुणवत आत्मन इच्छन्ति । आर्हतास्तु प्रतिशरीरं भिन्नान् देहपरिमाणान्........बहूनात्मनोऽङ्गीकुर्वन्ति । बौद्धाश्च प्रतिदेहं भिन्नान् क्षणिकज्ञानसंततिरूपान् बहूनेवात्मन इच्छन्ति ।

Jina also reads साप्तुम्, but in an alternative explanation he adopts the reading प्राप्तुम् and says—प्राप्तुमिति पाठे निषधराट् नलः पञ्चमकोटिमात्रे पञ्चमस्थानस्थे अर्थादात्मनि श्रद्धां न दधे निश्चयं न बभार अर्थात् दमयन्तीं लब्धुम् । कीदृशे आत्मनि—तस्या भैम्या लाभं शंसत्यभिलषतीत्येवंशीलस्तस्मिन् । क्व सति—शक्रादिपक्षचतुष्टये तां भैमीं प्राप्तुं न प्रयच्छति सति । यथा लोकः पञ्चमकोटिमात्रे चतुष्कोटिविनिर्मुक्ते सत्यतरे सत्सल्लक्षणेऽपि अद्वैततत्त्वे श्रद्धामास्तिक्यं न धत्ते । क्व सति—मतानां विमतौ सत्यां पक्षचतुष्टये तां श्रद्धां सम्यक्प्रतीतिं प्राप्तुं न प्रयच्छति निषेधति सति । कीदृशे पञ्चमकोटिमात्रे—तल्लाभशंसिनि अभेदसिद्धिनिरूपके । तथाच सदसदादीन् चतुरः पक्षान् अशुद्धानपि विहाय वेदान्तिनां सत्सल्लक्षणः शुद्धोऽपि पक्षो यथा न श्रद्धीयते तथा नलेनात्मनि भैमीलाभो न श्रद्धीयत इत्यर्थः ।

Īsānadeva, after explaining अद्वैततत्त्व as वेदान्तमत, remarks—यद्वा अद्वैततत्त्वे बौद्धमते यथा लोकः श्रद्धां न दधाति । कीदृशे—पञ्चमकोटिमात्रे । यदुक्तम्—न सन्नासन्न सदसन्न चाप्यनुभयात्मकं । चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदुः ॥ पक्षचतुष्टये तां मुक्तिं न प्रयच्छतीत्यादि योज्यम् । अद्वैतवादिनश्च बौद्धाः । यदुक्तम्—अद्वयवादी जिन......इति ।

The following interpretation of the verse is found in Ms. B for which see Introduction—सा दमयन्ती निषधराड्विमतौ नलविमतौ नलभ्रान्तौ अनिश्चये सति पञ्चमकोटिमात्रे पञ्चसंख्यायुक्ते सत्यतरे नलेऽपि श्रद्धां वासनां न दधे न बभार । क्व सति—पक्षचतुष्टये इन्द्रादिके तां श्रद्धां न प्रयच्छति न ददति सति । कीदृशे पक्षचतुष्टये—तस्या भैम्या लाभं प्राप्तिं कथयतीत्येवंशीले तस्मिन् । यदस्माभिर्दमयन्त्यर्थे एतद्रूपं नलरूपमङ्गीकृतमिति नलरूपं कृत्वा दमयन्तीलाभ-

हेतोः स्थिते इत्यर्थः । अथवा तस्याः श्रद्धाया लाभं शंसति हिनस्तीत्येवंशीलः (तस्मिन्)। क इव—लोक इव। यथा लोके मतानां दर्शनानां विमतौ विरोधे सति सत्यतरे अद्वैततत्त्वे भगवत्तत्त्वे श्रद्धा नश्यति न सत्यं मन्यते। यथा यथा मतानि विरुध्यन्ते तथा तथा लोकस्याद्वैततत्त्वेऽपि श्रद्धा गच्छति। कीदृशे अद्वैततत्त्वे—पञ्चमकोटिमात्रे पञ्चतत्त्वप्रमाणे । क सति—पक्षचतुष्टये सदसत्प्रभृतिके तां श्रद्धां प्राप्तुम् अप्रयच्छति सति । कीदृशे पक्षचतुष्टये—तस्याः श्रद्धाया लाभं शंसति। शसु† हिंसायामिति हिंसाधिकारात् शंसु स्तुतौ चेति सिद्धम्। विनाशयति सति। पक्षचतुष्टमुच्यते—नासन्न सन्न सदसन्न चैवाप्युभयात्मकम्‡ । चतुष्कोटिविनिर्मुक्तं तत्त्वमध्यात्मिका विदुः ॥

54. C. P, Vidyā and Jina read इतरनलतुलायाम् for इतरनलतुलाभाक्. Vidyā says अपरनैषधसाम्येऽपि सति। सर्वे नलाः समास्तावदुपविष्टाः सन्ति, परमयमेव पञ्चमो नलः मम हृदये सुखमुत्पादयतीत्यर्थः ।

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CANTO XIV.

6. C. P, Vidyā and Jina read न वा कैः for नवीनैः—कैर्वा स्तवैः न आनर्च अपितु सर्वैरेव.

10. C. P and Vidyā read समर्था for समार्था.

C. P—

अथवा या या गाथा खलु निश्चितं येन येन अमरेण इन्द्रादिना शेषं परिशिष्टं नलं प्रति समर्था संबद्धार्था तां तां गाथां तदन्येन तस्मात् इन्द्रादेः सकाशात् अन्येन अनलादिना सह अलगन्तीं सा विशेषं भेदम् इतरत्रितयात् व्यतिरेकं प्रति संदधे सस्मार इत्ययमर्थः। या इन्द्रेण नलेन च समानार्था ताम् इन्द्रविषयामेव केवलं सस्मार। इत्थम् इतरदेवत्रयेऽपि प्रत्येकं गाथाम् एकविषयामेव दमयन्ती स्मृतवती। ततश्च परिशेषानुमानेन नलो ज्ञातः।

11. C. P and Vidyā read दासा इव for आशा इव.

C. P--या गाथा अत्याजिलब्धविजयप्रसर इत्याद्याश्चतस्रः दिशां पतिव्रतात्वं जगृहुः। कुतः—प्रतिलोकपालम् एकैकवृत्तेः। एका गाथा एकस्मिन् लोकपाले वर्तते, दिशोऽपि इत्थं वर्तन्ते । ता नलमुद्दिश्य उक्ता अपि भ्रान्त्या एकैकत्र लोकपाले संलग्नाः तया ज्ञाता आसन् । ताः गाथाः सा मिलिताः सर्वा अपि एकस्य नलस्य वश्या वेद स जज्ञे। दासा इव यथा कस्यचिदेकस्य सर्वे दासा वश्या भवन्ति ।

N explains the reading आशा इव thus—मिलिता (आशा) दिशो यथा नलस्य वश्याः ऐन्द्र्यादीनां दिशामिन्द्राद्येकैकप्रवणत्वेऽपि सर्वासां दिशां चक्रवर्तिनलैकवश्यत्वं यथा, तथा गाथानामपीत्यर्थः।

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† Ms. शिशु।

‡ न चाप्यनुभमात्मकम् ?

12. Vidyā and Jina (Text) read **सहाग्निनैव** for **समाग्निनैव.** C. P has the latter reading, like N, but he reads the verse after verse 13 (निश्चित्य शेषम् etc), and attributes the words to Damayantī. He reads also **शेषाः** for **सैषा** and explains the verse thus—

या गाथा 'किं ते मतिः' (13. 31) इत्याद्या पाशिना वरुणेन (समा) समाना आसीत् । तथा अशनिपाणिना इन्द्रेणैव समा, 'अत्याजिलब्ध—' (13. 28) इत्याद्या । यमेनैव समा, 'यच्चण्डिमा—'(13. 30) इत्याद्या । अग्निनैव समा, 'येनामुना' (13. 29) इत्याद्या तदा ज्ञातासीत्, तामेव गाथामहमिदानीं नलस्य मिलितां मेने ज्ञातवती अस्मि । शेषाः सर्वाः पूर्वा गाथा अनलस्य नलव्यतिरिक्तस्य इन्द्रादेः विशेषाय भेदाय प्रोक्ताः ।

27. C. P, vidyā and Jina read श्रितम् for स्थितम्.

31. ,, ,, ,, ,, वितीर्यते लक्षयितुं न मेऽपि for न दीयते लक्षयितुं ममापि.

38. ,, ,, ,, ,, अदेशिताम् for आदेशिताम्.

39. ,, ,, ,, ,, लक्ष्मलक्ष्यम् for लक्ष्यलक्ष्यम्.

All except N read हुंहुम् with short उ.

41. ,, ,, ,, ,, कतमौचिती for कथमौचिती.

44. C. P, Vidyā and Jina (Text) read शेषं तु हन्तुं किमियद् यतध्वम् for शेषं तु कं हन्तुमियद् यतध्वे.

58. C. P—

तस्य ग्रीवास्थितं माल्यं राज्ञां दृशोरपि न्यस्तमिव न्यासरूपम् इव आस्त । कुतः--रागात् । यतः दृशाम् अम्बु जलं तत्र प्रतिबिम्बि । नलस्य नृपस्य अक्ष्णोः तत् प्रालम्बं मालाख्यम् अन्तर्मध्यम् आलम्बत तत् युक्तम् । किंविशिष्टयोरक्ष्णोः-- पीतवतोरिव ग्रीवास्थितत्वात् । अयमर्थः--राज्ञां दृशोः न्यस्तमिव न्यासभूतम् । स्थपनिका हि पुनर्गृह्यते । तथा प्रतिबिम्बभूतं च वस्तु अर्थक्रियाक्षमत्वाभावात् उपभोक्तुं न शक्यते । नलस्य पुनरक्ष्णोः मध्यं पीतत्वात् एतेन उपभुक्तत्वात् आलम्बत । अतएव प्रालम्बशब्दः प्रकर्ष आलम्बः तत्र यत् भुज्यते । यत्र न्यासभूतं स्थितं तत्र माल्यशब्दः प्रयुक्तः कविना । मलमल्ल धारणे । धारणमात्रं न तु उपभोगः न्यासस्य.........प्रतिबिम्बत्वात् अनुपभोग्यत्वात् न्यासभूतत्वाच्च दमयन्तीप्राप्तिलक्षणार्थक्रियाकारित्वाभावः ।

अथवा प्रालम्बं राज्ञां दृशोरपि न्यस्तमिव आस्त । कीदृशम्—रागात् दृगम्बुप्रतिबिम्बि माल्यं यस्य तत्तथा । नलस्य अक्ष्णोः पानेन अन्तरालम्बनं युक्तमेव इति व्याख्यानान्तरम् ।

Trans. follows N who says--

दृशोरम्बुनि क्रोधजनितेऽश्रुणि प्रतिबिम्बोऽस्यास्तीति एवंशीलं माल्यं राज्ञां दृशोरपि न्यस्तमिव निक्षिप्तमिव आस्त । क्रोधात् दर्शनमात्रेण तन्माल्यमेव तेषां

द्वयोरपि नेत्रयोर्निक्षिप्तं शल्यमिवाभवत्। नृपस्य नलस्य अक्ष्णोरन्तर्मध्यः कर्तृभूतः प्रालम्ब्यं प्रलम्बत्वं हर्षविस्फारित्वम् आलम्बत अङ्गीचकार प्रालम्बम् प्रालम्बनं प्रालम्बः स एवार्थः । उत्प्रेक्षते—किंभूतयोरक्ष्णोः—तत् पीतवतोरिव माल्यं सादरं विलोकमानयोरिव। यद्वा नलनेत्रमध्यः तन्माल्यमेव प्रालम्बमृजुलम्बिनं हारविशेषमङ्गीचकार । सादरविलोकनात् नेत्रयोरन्तःप्रतिबिम्बितायामालाया ऋजुलम्बित्वं नेत्रयोर्विस्फारत्वमन्तरेण न घटत इति तदेवाक्षिपति। नलस्तु तां मालां विलोकयन् हर्षवशात् विस्फारितनेत्रो जात इति भावः।

Vidyā and Jina read राज्ञा for राज्ञाम्. Vidyā explains the verse thus—माल्यं माला दृगम्बुभिः हर्षाश्रुजलैः यत् प्रतिबिम्बं तद्विद्यते यस्य तत्तथा आस्त आसीत्। उत्प्रेक्ष्यते--राज्ञा नलेन दृशोरपि नेत्रयोर्मध्ये रागादनुरागेण न्यस्तं निक्षिप्तं न केवलं हृदये निक्षिप्तं नेत्रयोरपीत्यपिशब्दार्थः । युक्तमेतत् प्रालम्बं कर्तृ नृपस्य अक्ष्णोर्नेत्रयोरन्तर्मध्यम् आलम्बत भेजे । उत्प्रेक्ष्यते--तन्माल्यं पीतवतोरिव। यः किल यत् पिबति तत् तस्य मध्यमालम्बते। 'प्रालम्बमृजुलम्बि स्यात्'।

Jina's explanation is a variation of above, but he mentions and explains the reading राज्ञाम् also.

62. C. P--

तया स प्रवरो ददृशे। इन्द्रविवाहे आयन्। यं प्रवरम् अत्रिप्रभृतिकम् ऋषिं सखायं वरं श्रेष्ठं पुरश्चकार। तथाच वैजवापानाम् अत्रिर्गविष्ठिरः पूर्वातिथिरिति प्रवराः । एवमन्येषामपि । किंभूते (विवाहे)—गोत्रस्य अनुकूलत्वेन भवे। उत्प्रेक्ष्यते—तस्य गोत्रस्य प्रातिकूल्यादिव । यतः गोत्रशत्रुः पर्वतशत्रुः। अयमाशयः—गोत्राणामानुकूल्येन विवाहो भवति प्रवराणां च । अहं गोत्रशत्रुत्वात् प्रतिकूलः ततश्च प्रवरानुकूल्येन विवाहो भवति। अतः प्रवरं पुरश्चकार। असमानप्रवरैः विवाह इति स्मरणात्।

Vidy'ās explanation is different. He does not take प्रवर to mean 'the founder of a *gotra.*' He says तया दमयन्त्या स प्रवरो वरो ददृशे। स क इत्याह—गोत्रशत्रुरिन्द्रः आयन् आगच्छन् (यं) प्रवरमुत्कृष्टं वरं सखायं मित्रं मातलिं पुरश्चकाराग्रे कृतवान् । गोत्रशत्रुरिति कविः शब्दच्छलेन उत्प्रेक्षते। विवाहे उपयमे गोत्रस्य शाण्डिल्यकश्यपप्रभृतेरनुकूलत्वं तेन भवतीति गोत्रानुकूलत्वभवस्तस्मिन् एवंभूते। विवाहो हि गोत्रानुकूलः। तत्र चेन्द्रस्य प्रतिकूलस्य (भावः) तस्मादिव गोत्रशत्रुरित्यर्थः।

Jina's explanation is similar—गोत्रशत्रुः महेन्द्रः गोत्रयोः वसिष्ठकश्यपाद्योः वंशादिपुरुषयोः अनुकूलत्वेन भवति जायते यः स गोत्रानुकूलत्वभवः एवंविधे विवाहे विवाहार्थम् आयन् स्वर्गात् आगच्छन् यं वरं श्रेष्ठं प्रवरं सखायं प्रवराभिधं मित्रं पुरश्चकार अग्रे कृतवान् स प्रवरस्तया भैम्या ददृशे अदर्शि। कुतस्तं पुरश्चकारेत्याशङ्क्याह—इवोत्प्रेक्ष्यते । तत्प्रातिकूल्यात् तस्य गोत्रानुकूलत्वविशिष्टस्य विवाहस्य विरुद्धत्वादिव । गोत्रशत्रुरिति छलम्। यो गोत्रशत्रुः

भवति स गोत्रानुकूलत्वभवं विवाहं न सहते। ततो भैमीनलगोत्रयोरनुकूलत्वेन जायमाने विवाहे स्वयमिन्द्रः प्रातिकूल्यं कृतवान् । अथच गोत्रयोः शैलयोरनुकूलत्वं यत्र भवति तत्र प्रातिकूल्यात् । य(तः) गोत्रः भिद्यते (तेन) इत्युचितमिति ध्वन्योऽर्थः। प्रवरो नाम देवदूतो महाबल इति हरिवंशः । प्रवरो नाम मातलिरिति केचित् ।

Vidyā's explanation, as amplified by Jina, is the correct one. Pravara was a companion of Indra (see Vocabulary), and he had come with the latter to the Svayamvara festival. He had been invisible, but was now seen by Damayantī. As, however, the word 'pravara' means 'the oldest member or founder of a *gotra*', it is suggested by means of puns that Indra had brought a Pravara sage to make up somehow for his lack of a *gotra*, without which it was impossible to marry. Indra being a god had of course no *gotra*; besides, he was called गोत्रशत्रु which at first sight means 'the enemy of a *gotra* or ancestral family', though the word gotra is here taken to mean 'mountains.' But the first meaning is also applicable to Indra. See Vocabulary under गोत्रशत्रु.

68. C. P and Vidyā read स्त्रियमप्युपेयात् for स्त्रियमभ्युपेयात्. C. (Text) also reads स्त्रियमपि.

Vidyā remarks—सहद्वितीयः स्त्रियमप्युपेयात् । अस्यार्थः-स्त्रियमपि एकाकी नोपेयात् नागच्छेत् अपितु सह द्वितीयेन सहायेन वर्तते सहद्वितीयः ससहायः स्त्रियमपि व्रजेदित्यर्थः । आस्तामन्यत् ग्रामादिकम् । स्त्रियमपि इति अपिशब्दार्थः ।

88. The verse is variously explained. C. P's explanation is the best—वामे अर्धे वामपक्षार्धे प्रथमम् अवा ओकारेण तथा मा मकारेण ओंकारेणेत्यर्थः । यत् रूपं द्विधा द्विप्रकारं भूतं सत् द्वितीयेन ओंकारेण दक्षिणार्धेऽपि भूतं प्राप्तं भगवदभिधेयं भवति ब्रह्मवाचकम् । किंभूतम्—उभयाकारस्य ओंकारद्वयस्य घटनात् मेलनात् सकलम् । तदन्तः तयोः ओंकारयोरन्तर्मध्ये हरमयमीश्वरमयं मन्त्रं मम स्मर । अथच हकारो रेफकारो मकार ईकारश्च । चतुष्टयेऽपि अकार उच्चारणार्थः । ईकारस्य पुरतः अकारस्य सुखोच्चारणार्थे य आदेशे ह्रींकारः§ । उभयपक्षे ओंकारेण संपुटित इत्यर्थः । सेन्दुम् अर्धमात्रायुक्तम् । अथवा हरमयमिति मयट्प्रत्ययः । अथवा सेन्दुमिति ईश्वरम् । ई इन्दुश्च ताभ्यां सह वर्तते सेन्दुः तं तथा ।‖ एतावता ईकारोऽनुस्वारश्च लब्धः । अमलं निराकारं चान्तर्जप । हे नरपते स ते तव सिध्यतु मे मम देव्या भारत्या मन्त्रः सिध्यतु ।

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§ C. P construes हरमय as ह्+अ=ह, र्+अ=र, म्+अ=म, ईं+अ=य. By omitting the अs we get ह्रीम्.

‖ N also says सेन्दुम् ई च इन्दुश्च ताभ्यां सह वर्तमानम् । ईकारेण अर्धचन्द्रेण च युक्तम् । तथा सकलं कला अनुस्वारस्तत्सहितम् । सेन्दुम् ईकारबिन्दुयुतमिति वा ।

सारस्वतो मन्त्रः।

अथवा यद्रूपं भगवद् योनिसदृशाकारं त्रिकोणयन्त्रमयं भवति। किंभूतम्—उभयाकारघटनात् द्विधाभूतं त्रिकोणयन्त्रद्वयघटनात् षट्कोणयन्त्रं तदन्तः मध्ये मे मन्त्रं स्मर। हरमयं हकाररेफमयम्। सकलं ककारलकारसंयुक्तम्। अवा ओकारेण मा मकारेण त्रिष्वपि अक्षरेषु बिन्दुना (सह वर्तमानम्)। तथा यत्र अर्धे वामा अस्ति। वामाशब्देन स्त्रीप्रत्यय ईकारो लक्ष्यते। अयमभिप्रायः। षट्कोणयन्त्रमध्ये पूर्वं प्रणवस्ततः क्लीं ह्रीं।

अथवा अवामा न शक्तिः, अपरा वामा नाम शक्तिः इति द्वे अर्धे। एतत्स्वरूपं द्विधाभूतम् उभयाकारघटनात् योन्यर्धाकाररूपद्वयमेलनात् सकलं संपूर्णं सत् यत् रूपं भगवत् योनिवत् तदन्तर्मन्त्रं स्मर इति। शेषं पूर्ववत्।

अथवा यस्य रूपस्यार्धे अवामा अप्रतिकूला वामा पार्वती अस्ति तत् हरमयम् उभयाकारघटनात् सकलम् अर्धनारीश्वरं सेन्दुं सचन्द्रं मन्त्रं गोप्यं रहस्यं निराकारं स्मर जप स्तुहि चिन्तय च।

The verse contains in a veiled form the formula ओम् ह्रीं ओम्, called the चिन्तामणिमन्त्र. The epithets are applied by some to both भगवदभिधेयं रूपम् and मन्त्रम्, while Sarasvatī's मन्त्र is sometimes identified with the अर्धनारीश्वर form of Śiva, because it represents the mystic nature of that form. Vidyā's explanation is in this respect more lucid than that of Nārāyaṇa भो नरपते नल तत् भगवदभिधेयमीश्वरवाच्यं रूपं मे मम मन्त्रमन्तर्मनसि स्मर चिन्तय. N says—यद्रूपं भगवती च भगवांश्च भगवन्तौ पार्वतीपरमेश्वरौ अभिधेयं यस्य। यद्वा—भगवच्छब्दवाच्यमर्धनारीश्वरम्।

Vidyā goes on to say कीदृशम्—हरमयम् ईश्वरस्वरूपम् ईश्वरसदृशमित्यर्थः। अथच हकाररेफमयम्। अधुना ईश्वरस्य मन्त्रस्य च साम्यमाह। सह इन्दुना चन्द्रेण वर्तते इति सेन्दुः तम्। मन्त्रोऽपीन्दुकलायुतो लिख्यते। तथा कीदृशम्—अमलं कीलितनाददोषवर्जितम्। ईश्वररूपमपि अमलं शुभ्रम्। तथा निराकारं नीरूपमव्यक्तम्। नहि शब्दरूपस्य मन्त्रस्य आकारोऽस्ति निरवयवत्वात्। तत् किंरूपमित्याह—यत् सकलं समग्रमीश्वररूपम्। द्विधारूपं द्विस्वरूपं भवति। हेतुमाह—उभयाकारघटनादाकृतिद्वययोगात् स्त्रीपुरुषाकारेण युक्तत्वादीश्वरस्य। यतो वामार्धे अवामा पार्वती देवी विद्यते। अतएव अर्धे रूपं स्त्रिया अर्धं च पुरुषस्येति द्विस्वरूपं भवति। समग्रं विश्वरूपम् आकारद्वयोपेतमेव। ईश्वरस्य तृतीयं लक्षणं नास्तीत्यर्थः। यदुक्तं व्यासेन—

न वज्रचक्राङ्कसरोरुहाङ्कं, लिङ्गाङ्कितं पश्य जगद्भगाङ्कम्[§]।
हस्तप्रबद्धेन हि कङ्कणेन, पश्यन्ति मूढाः खलु दर्पणे न॥

मन्त्रपक्षे व्याख्यायते—यन्मन्त्ररूपं द्विधा भवति। उभयाकारघटनात् अक्ष-

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[§] Ms. reads भगाङ्कितम् which violates the metre.

रद्वययोगात् सकलं समस्तं मन्त्रम् अक्षरद्वयस्वरूपम् जानातीत्यर्थः। अथवा सकलमूर्ध्वस्व(र)म् (?) इत्यागमिभाषा। कथमक्षरद्वयमित्याह—यतः अवा ओकारेण मा मकारेण प्रणवेन युक्ता अर्धे वामा देवी वर्तते। वामाशब्देन व्यञ्जनरहितम् ईमित्युच्यते। एतच्च हकाररेफमयं क्रियते। तदा प्रणवपूर्वको ह्रींकारो भवति। अयं च सारस्वतो मन्त्रः सर्वेषु आगमेषु प्रसिद्धो दृष्टस्वभावश्च। भो नृप तं मन्त्रं शश्वदनवरतं जप। स मन्त्रस्ते तव सिध्यतु निष्पद्यताम्। अत्रानुप्रासश्लेषालंकार। शिखरिणी।

Nārāyaṇa construes अवामावामार्धे as अर्धे (पूर्वभागे) अवा अमा or मा (तथा उत्तरभागे) अवा अमा or मा (प्रणवद्वयसंपुटितमित्यर्थः). अवा is तृतीया of ओ, and अमा or मा that of अम् or म्.

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CANTO XV.

11. C. P—स ततो विदर्भभर्ता निपीतदूतालपनः स नलं धृतादरः आगमयांबभूव। यथा रथाङ्गः चक्रवाकः निशावसाने तपनं श्रीसूर्यमागमयते। किंभूतः—श्रुता ताम्रचूडस्य कुक्कुटस्य वाक् येन स तथा। "क्रीडोऽनुसंपरिभ्यश्च" इति सूत्रे "आगमेः क्षमायामात्मनेपदं वक्तव्यम्"। क्षमा कालहरणम्। तत्र च "कृञ् चानुप्रयुज्यते लिटि" इति अभूततद्भावे "कृभ्वस्तियोगे" इति कृशब्दादारभ्य यावत् 'कृञो द्वितीय तृतीय—" इति कृञ् ञकार इति प्रत्याहारेण भुवः अनुप्रयोगे "आम्प्रत्ययवत् कृञोऽनुप्रयोगस्य" इति कृञ्ग्रहणात् बभूव इत्यात्मनेपदाभावः। कालापके तु एकमेव पदं परस्मैपदादेशश्च।

12. तदालेपनदानपण्डिता--तस्या दमयन्त्या आलेपनदाने उद्वर्तनकरणे पण्डिता दक्षा C. P. तदा विवाहसमये काचित् आलेपनस्य सुधादेः दानं धवलनं तत्र पण्डिता Vidyā. तदा काचित् स्थाने लेपनदाने सुधालेपचित्रादिकर्मणि पण्डिता। चतुष्कनिर्माणार्थं हरिद्राचूर्णमिश्रितं तण्डुलपिष्टं तस्य दाने आलेपकरणे कुशला N. आलेपनं हरिद्रया मिश्रितं तण्डुलपिष्टम् Īśānadeva.

16. C.P, Jina, Īśānadeva and N read अमानमानद्धमियत्तयाध्वनीत्. N says आनद्धं मुरजादिवाद्यमियत्तया इदंपरिमाणत्वेन अमानमपरिच्छेद्यं यथा तथाऽध्वनीत्. Vidyā reads अमानमानद्धमति स चानुते—अमानं मानरहितं यथा स्यादेवमत्यधिकमानुते स्म अतिस्तौति स्म मधुरं शब्दं चकारेत्यर्थः. C. P refers to this reading.

22. This verse (पुरा प्रभिन्न etc.) is a variation of verse 21, and not found in C. P, Vidyā, Īśānadeva and Jina (Text).

31. C. P—तदा तस्मिन् काले तस्याः कुटिला कचच्छटा अर्पितैः करुणस्य

कुड्मलैः पुष्पमुकुलैः तां यमुनां जहास, या कलिन्दकन्या मथुरां नगरीं गता सती बलभद्रस्य हलेन कृष्टा इव कुटिला भाति । किंभूता—घनभङ्गिभिः भङ्गुरा कुटिला । द्वारिकाया आगतेन मथुरायां वृन्दावनमध्ये क्रीडता मधुमत्तेन तापाक्रान्तेन बलभद्रेण यमुना उक्ता, यत् त्वमागत्य मां सिञ्च तापनोदं कुरु । यदा यमुना नागता तदा हलेन आकृष्य वृन्दावनं प्लावितम् इति श्रीविष्णुपुराणे ।

35. Trans. follows N's अन्वय—कनीनिकानीलमणेः रश्मिना सा (कज्जलरेखारूपा) स्वपद्धतिः (निजगमनसरणिः) किम् अरञ्जि, अञ्जनैर्न. N. remarks सदा तन्मार्गगमनेन स्वसंबन्धात्तारकानीलमणिकिरणैरेव नेत्रप्रान्तो नीलीकृतो न कज्जलैः. Īśānadeva says कामादुल्लसितनिरतिशयकटाक्षश्रियैव युक्ता कज्जलरेखालंकारतामगमदित्याशयः.

Vidyā explains the verse thus—कनीनिका तारका एव नीलमणिः तस्य रश्मिना किरणेन अञ्जनैः कज्जलैः साऽतिरमणीयस्वपद्धतिः आत्ममार्गः किं न अरञ्जि किं न रञ्जितः । अपितु कृष्णरागयुक्ता कृतेत्यर्थः । कीदृशस्य तारकानीलमणेः—पुनर्वारं वारमपाङ्गे नेत्रप्रान्ते धावतीत्येवंशीलस्तस्य तथा । धावनहेतुमाह—अनङ्गलीलाभिः कामक्रीडाभिः । अत्र रूपकोत्प्रेक्षालंकारः । अत्र रश्मिना अञ्जनैरिति वचनसंख्याविपर्यासेन सामानाधिकरण्यं सहृदयानामतीव चमत्कारकारि । अपाङ्गधाविन इति नेत्रयोश्चञ्चलतावचनमतिरमणीयम् ।

40. C. P, Vidyā and Jina read चापपलाशकुड्मले for किंशुककार्मुकोदरे.

C. P—विदर्भपुत्र्याः श्रवणावतंसिकायाः मणीमहः मणीनां तेजस्तदेव चापरूपं पलाशकुड्मलं कुटिलत्वात् धनुः* तत्र उदीता नेत्रोत्पलमेव बाणसंभृतिः संधानं यस्य स तथा एवंविधः सन् स्मरः परं केवलं नलं लक्ष्यं वेध्यम् अवैक्षत । अवतंसः कर्णाभरणमेव । श्रवणपदं संनिधानाबाधार्थम्. N says अवतंसिकापदेन श्रवणलब्धावपि अतिसंनिधिसूचनार्थः श्रवणपदप्रयोगः । युक्तलक्ष्यस्य स्मरणात् स्मरः । Acc. to Vidyā, (मणीमहः) एव चापपलाशकुड्मलं धनूरूपं किंशुककुसुमं तस्मिन् । परमुत्कृष्टं लक्ष्यम् । नल एव रमणीयलक्ष्यपदवीमालम्बते नान्य इत्यतिशयाभिधायिनः परशब्दस्य जीवितम् । उदीता उद्गता नेत्रोत्पले एव बाणसंभृतिः शरभारो यस्य सः. N says नेत्ररूपाभ्यां नीलोत्पलाभ्यां बाणसामग्री यस्य एवंविधः. Jina remarks........कुड्मल इति प्रथमैकवचनान्तपाठे स्मरविशेषणत्वेन योज्यम्. This is Īśānadeva's reading.

41. C. P—तस्या आननं किं द्वे मणिकुण्डले (एव) विधू चन्द्रौ कर्णलतायुगेन बबन्ध जित्वा । किंभूतौ चन्द्रौ—द्विचन्द्रबुद्ध्या पिशुनया असूयकौ स्पर्धापरौ कथितौ । किं कुर्वत् आननम्—इदं तथ्यमिदं मृषा इति विचारणामनाचरत् । पूर्वं द्विचन्द्रबुद्धिर्मिथ्या, तस्याः कथं न सर्वथा मिथ्या । परं तन्न विचारितमित्यर्थः ।

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* Cf. Jina-(मणीमहः) तदेव चापं चापीभूतं यत् पलाशकुड्मलं किंशुककलिका तस्मिन् : कलिकाया एव चापाकारत्वात् कुड्मलपदोपादानम्.

N says द्विचन्द्रबुद्ध्या द्वौ चन्द्रौ इति भ्रान्तिज्ञानेन एतौ द्वौ चन्द्रौ तवोत्कर्षं न सहेते इति भैम्यास्तदाननस्य वा पुरस्तादसूयकौ कथितौ प्रतिपादितौ। अन्योऽपि दुर्मदः सत्यासत्यविचारमकुर्वन् कस्यचिदसूयकस्य वचनादनपराधिनमपि कञ्चित् पाशादिना बध्नाति. द्विचन्द्रबुद्ध्या has been translated as "taking (the earrings) for two moons". Acc. to the commentators, the earrings were accused of being jealous of Damayantī's face by her own false notion that they were two moons. Īśānadeva remarks कुण्डलरूपं चन्द्रद्वयं मुखेन्दुकान्त्या विनिर्जितं सत् बभूवेति भावः.

42. C. P—वयस्यया सख्या भैमी कुण्डले परिधाप्य अवादि उक्ता। त्वदाननेन्दोः आभ्यां कुण्डलाभ्याम् अभित उभयतः समन्वयः संबन्धः ध्रुवमिति मन्ये दौरधुरीं धुरं श्रयति। क—प्रियस्य नलस्य कामजन्मनि कामोत्पत्तौ। कुण्डलयुक्तमुखचन्द्रदर्शनात् काम उत्पद्यते।

यत्र लग्ने जन्मकाले चन्द्रः उभयतः सौम्यग्रहद्वययुक्तो भवति स दुरधरा नाम योगः ज्योतिःशास्त्रे प्रसिद्धः।

Vidyā and Īśānadeva read दौरधरी and दुरधरा. Jina (Text) reads दौरधुरी, and Jina (comm.) दौरुधुरी and दुरुधुरा (also दुरुधरा). N who reads दौरुधरी and दुरुधरा says 'गुरुभार्गवयोर्योगश्चन्द्रेणैव यदा भवेत्। तदा दुरुधरायोगः—'‖ इति ज्योतिः-शास्त्रादवगन्तव्यम्. Vidyā says दुरधरायोगलक्षणं ज्योतिःशास्त्रेऽभिहितम्-रविवर्ज्जं द्वादशगैरनफा चन्द्रैर्द्वितीयगैः सनफा। उभयस्थितैर्दुरधरा केनद्रुमसंज्ञितोऽन्य इति ॥¶

52. C. P, Vidyā and Jina read निर्वाय for निर्वाप्य.

58. C. P, Vidyā, Īśānadeva and Jina read अवापयन् for अवापिपन्.

61, C. P, Vidyā, Īśānadeva and Jina read अशक्तिमुद्वहन् for अशक्नुवन्निव.

67. C. P, Vidyā, Īśānadeva and Jina (Text) read यदुद्गता for यतोऽजनि and पपार यस्तान् for अपूपुरत्तान्. Jina (comm.) also reads पपार यस्तान्. Vidyā says—स तस्य नलस्य भुजो बाहुः समुद्रभावं समुद्रत्वं बभार धृतवान्। सह मुद्रया अङ्गुलीयकेन वर्तते समुद्रस्तस्य भावं धृतवान्। अथचार्थान्तरम्—समुद्रभावं सागरत्वं बभार समुद्रसदृशो बभूवेत्यर्थः। अथ कीदृशो भुजः समुद्रश्चेति साम्यमाह। यस्मात् भुजादुद्गता संजाता श्रीः लक्ष्मीः। क्षत्रियाणां हि श्रीः भुजादुत्पद्यते। तथा समुद्रादपि श्रीरुद्गता। तथा आजिषु संग्रामेषु

‖ Īśānadeva quotes this from व्यवहारसार.

¶ The verse occurs in कोष्ठीप्रदीप. Calcutta ed. reads–

रविवर्ज्यं द्वादशगैरनफा चन्द्राद्द्वितीयगैः सुनफा।
उभयस्थितैर्दुरुधरा केमद्रुमसंज्ञकोऽतोऽन्यः॥ See also Vocabulary under दौरुधरी.

यस्य भुजस्य वारणेन शत्रुनिवारणेन कृत्वा बलं शत्रुसैन्यं द्विषन् पराभवन् नलो बलवान् बभूव । अथवा यस्य भुजस्याजिषु संग्रामेषु बाहुयुद्धेषु निवारणेन शत्रुनिषेधेन नलो बलवान् बभूव । समुद्रपक्षे यस्य समुद्रस्य वारणेन हस्तिना ऐरावणेन स बलं द्विषन् बलारिरिन्द्र आजिषु बलवान् बभूव । तथा यो भुजस्तान् आतिप्रसिद्धान् घनान् निरन्तरान् कमलार्थिनो लक्ष्मीयाचकान् पपार लक्ष्म्या कृत्वा पूरितवान् सन्तुष्टान् चकारेत्यर्थः । समुद्रो हि कमलार्थिनो जलार्थिनो मेघान् पिपर्ति । अत्रोपमाश्लेषालंकारः ।

75. C. P—कयापि स्त्रिया हारैः कृत्वा क्षणे उत्सवे लाजमोक्षणं धानानां वर्षणं कृतम् । किम्भूतैः—अज्ञानत्वेन कङ्कणे विषज्य विलग्य त्रुटितैः । कस्य कङ्कणे—करस्य हस्तस्य । किम्भूतस्य—जवात् उदस्तस्य उत्क्षिप्तस्य । किम्भूतया स्त्रिया—सखीर्नलं दर्शयमानया ।

णिचश्च इति कर्त्रभिप्राये क्रियाफले आत्मनेपदम् । हृक्रोरन्यतरस्यामिति सूत्रे अभिवादिदृशोरात्मनेपद उपसंख्यानमिति विभाषया कर्मसंज्ञा । कर्त्रभिप्रायत्वाभावे नात्मनेपदम् । आत्मनेपदाभावे च कर्मत्वाभावः । यथा—'स्वे हि दर्शयति ते परेण का" इति वक्ष्यति (18. 49) ।

89. For the महाज्यैष्ठी festival see Vocabulary sub voce.

90. C. P—अत्र अस्मिन् अखिलक्षोणीचक्रस्य शतक्रतौ नले वैदर्भ्या विपुलो योऽनुरागस्तस्य कलनात् दर्शनात्¶ सौभाग्यं निजगदे । कैः—तस्य अनुरागस्य सौभाग्यस्य वा वृत्तानि निष्पन्नानि यानि वृत्तानि । अथवा "णेरध्ययने वृत्तम्" इति निपातनात् वृत्तानि अधीतानि‡ वृत्तानि काव्यानि तेषां क्रमैः परिपाटीभिः नलसौभाग्यं कथितम् । किंच आस्माकात् नरेन्द्रादुत्पन्ना दमयन्ती तस्याः सुभगतायाः सम्भूतये जननाय देवेन्द्रस्य अवरणेन प्रसादिता या शची इन्द्राणी तया विश्राणिता दत्ता आशीस्ततिः आशीर्वादपरम्परा सैव लग्नकं (:) प्रतिभूरभूदिति शेषः । लग्नकशब्दो नपुंसकलिङ्गोऽपि । दमयन्त्याः सौभाग्यं शच्यैव दत्तमित्यर्थः । कलनासौभाग्यमिति वा पाठः ।

Jina, like C. P, reads आशीस्ततिः for आशीर्वचः. Vidyā reads आशीःस्तुतिः (आशीर्वादयुक्ता स्तुतिः). Jina remarks आशीःश्रुतिरिति पाठे आशिष एव सत्यत्वात् श्रुतिर्वेदः । Īśānadeva and Jina (Text) have this reading.

92. C. P, Vidyā, Īśānadeva and Jina (Text) read सतः (विद्यमानस्य). Jina (comm) and N read यतः (गच्छतः). N says (आनन्दनं) नन्दनवनमभिव्याप्य मर्यादीकृत्य वा स्थितं नन्दनवनसमीपे स्थितम्……उदयाचलमधिष्ठाय गच्छत उदित्वरस्येन्दोरिव ।

¶ Acc. to N ज्ञानात् or अङ्गीकरणात्. Acc. to Vidyā भजनात्.

‡ Cf. Siddhānta-Kaumudī—वृत्तं छन्दश्छात्रेण । संपादितम् । अधीतमिति यावत् । अन्यत्र तु वर्तिता रज्जुः ।

Vidyā says कुरुविन्दैः पद्मरागैः' पद्मरागाभरणैः सुन्दरः करो यस्य स तस्य (नलस्य). In the case of the moon, he takes कुरुविन्द in the sense of पद्मराग or हिङ्गुल and remarks कुरुविन्दशब्दो माणिक्ये हिङ्गुले च. Jina also takes it to mean हिङ्गुल when applied to the rays of the moon. He quotes Hemacandra (Anekārthasaṃgraha 4. 139, 140)—कुरुविन्दः पद्मरागे मुकुरव्रीहिभेदयोः । कुल्माषे हिङ्गुले मुस्ते ।

The commentators do not connect स्यन्दन with the moon. In the Trans. I have taken it to mean 'air' in the case of the moon (see Footnote to Trans.). Mythology, however, attributes a chariot to the Moon as well, so that Nala journeying in a chariot to his bride's home is compared to the Moon travelling in his chariot to the pleasure hill of the East bordering on the Nandana garden (स्यन्दनमध्यास्य आनन्दनं शतक्रतुहरित्क्रीडाद्रिं यतः गच्छतः इन्दोरिव). For the Moon's chariot see Vocabulary under स्यन्दन.

CANTO XVI.

13. C. P, Vidyā and Jina read उदर्कदर्शने for उदर्कदर्शिने. C. P, says—स नलः अर्पितं मधुपर्कं यत् असिस्वदत् तत् पानम् उदर्कदर्शने उत्तरकाले इति तर्कं विचारं व्यधात् । यत् यस्मात् एष नलः भीमजाया अधरमुत्तरकाले पास्यन् सन् तदानेन मधुपर्कमिषेण पुण्याहविधिं मुहूर्तसाधनमकृत ।

Vidyā says उदर्कदर्शने उत्तरफलज्ञाने । मधुपर्कस्वादात् हि ममोत्तरत्रापि मधुपानं संभविष्यतीति विचारितवान्। यत् यस्मात् etc. N says तदुदर्कदर्शिने विवाहोत्तरफल........चुम्बनादिविचारिणे लोकायेति तर्कसमूहं व्यधात्.

20. Jina reads शाणनिधौत for शाणधौत—शाणेन शस्त्रमार्जस्य निकषाभिधचक्रेण शस्त्रतेजनेन वा नितरां धौता धारा शाणनिधौतधारा. He remarks शाणेनेति पाठश्चिन्त्यः । शाणेति श्यति तनूकरोति शाणः । औणादिको णः । 'शाणस्तु निकषः कष' इति हैमः । 'शौचतक्षणे शाणः परिमाणं शस्त्रतेजनं चे'त्युणादिवृत्तिः । 'शाणो माषचतुष्टये कषणे करपत्रे चे'ति महेश्वरः । 'शाणः सार्धतोलके कर्षे कषणे करपत्रके' इति श्रीधरः । 'शाणः कषे मानभेदे' इति हैमः ।

22. C. P, Vidyā and Jina read व्रते for व्रतैः.

C. P explains the verse thus—यस्याः शस्त्रिकायाः अङ्गस्य भूमी उभयपक्षतः भूमिद्वयं बभतुः शुशुभाते । उत्प्रेक्ष्यते—रणस्थण्डिले शायितात्रते गृहीतदीक्षैः शत्रुभिः शस्त्रीप्रहारमृतैः स्वयोषिताम् उरोजयोः कुचयोः पत्रावलिश्च पत्रवल्ली कस्तूरिकोद्भवा नेत्रकज्जलं च ते द्वे अपि किं शस्त्रिकाया दक्षिणीकृते इव । अन्योऽपि........व्रतग्राहयित्रे दक्षिणां ददाति ।

33. C. P, Vidyā and Jina read अधत्त for बभार.

44. C. P, Vidyā and Jina (Text) read अवर्तताऽस्तम्भविजित्वरी for बभूव न स्तम्भविजित्वरी.

C. P—परम्परात्वरेति क्वचित् पाठे श्रुतिक्रियारम्भपरम्परायाः त्वरेति विग्रहः। अस्तम्भविजित्वरी अवर्तत न सात्त्विकं स्तम्भं जितवती। स्तम्भेन हि क्रिया कर्तुं न शक्यते।

45. C. P, Vidyā and Jina read विधिः for विधेः and संगताम् for साङ्गता.

C. P—अमुष्य दमस्वसुः पाणिं गृह्णतः पुरोधसा विधिः तथा संविदधेतरां यथा संगतां प्रीति............पुलोभजां पत्नीमुद्वहतः शतक्रतोरिन्द्रस्य आङ्गिरसेन बृहस्पतिना महर्षिणा विधिः प्रकर्षेण विदधे।

62. C. P, Vidyā and Jina (Text) read प्रसिस्विदे for प्रसिष्विदे. N remarks प्रसिष्विदे षोपदेशत्वात् षत्वम्। प्रसिस्विदे इति पाठश्चिन्त्यः। Jina also says—प्रसिस्विदे इति पठन्ति व्याख्यान्ति च सर्वे। तत्र षत्वाभावो विचार्यः।

63. C. P, Vidyā and Jina read चेष्ट...for चेष्टि....

67. This verse ('ध्रुवं विनीतः—') is not found in C. P, Vidyā and Jina. In the ms. of Jina the text of the verse has been added in the margin. N remarks अयं श्लोकः क्वचित्.

74. C. P and Vidyā read मितम् for सितम्. C. P says मितं स्वल्पं प्राक् पूर्वं मृदु अथ पश्चात् दाहदायि.

79. 'क्रमेण कूरं—'. N says अयं श्लोकः क्षेपकः. It is not explained by C. P, Vidyā and Jina.

95. C. P, Vidyā and Jina (Text) read सितया कृतं तया for सितयापि किं तया, and फलच्छलात् for पलच्छलात्.

98. It is not clear what the subject of रराज is. Acc. to Nārāyaṇa, तत् रराज. By तत् he understands तत् पूर्वोक्तं वटकव्यतिरिक्तं व्यञ्जनम्-क्षीरवटैः दुग्धमध्यक्षिप्तैर्माषसाधितैर्वटकाख्यैः पक्वान्नविशेषैः अलंकृतं तत्......व्यञ्जनं रराज. Vidyā takes दलोदरम् (द्विपर्णम्) as the subject, but his meaning is not very clear. Nārāyaṇa does not connect दलोदरम् with the banquet at all. Acc. to him, तत् (i. e. व्यञ्जनम्) दलोदरं श्रीतालादिपत्रमध्यमिव रराज. Jina's explanation seems to be the right one. He takes दलोदरम् as the subject and explains it as referring to a kind of confect—तत् दलोदरं (दलं) नागवल्लीपत्रम् उदरे मध्ये यस्य (तत्) गोधूमचूर्णावगुण्ठितताপिकाग्निसंयोगपतितघृतकथितशर्करापक्वान्नविशेषः रराज बभौ भोजनपात्रे इति शेषः। कीदृशं दलोदरम्-वर्तुलया वृत्ताकारया पाकेन अर्पिता निर्मिता गैरिकस्य शैलरक्तधातोरिव रक्ता श्रीः शोभा तया उपलक्षितैः क्षीरवटकैः स्त्यानीभूतक्षीरनिक्षिप्तमाषचूर्णसाधितैः पक्वान्नविशेषैः अलंकृतम्। क्षीरवटकानां संपर्केण दलोदरं रेजे इत्यर्थः। अश्नतां भुञ्जानानां भुजिक्रियाविधेः भोजनविधानस्य समाप्तेः संबन्धिन्या लिप्या छकाररूपया आलयीकृतम् आस्पदीकृतम् (दलोदरमिव) श्रीतालादिपत्रमिव। कीदृश्या लिप्या-वर्तुलया छकारस्य वृत्ताकारत्वात्। पुनः कीदृश्या—पाकैः बालैः

अर्पिता गैरिकस्य श्रीः यस्यां तया । अथवा पाकेन तत्तदधिकारसमाप्तिव्यक्तीकरणेन निमित्तेन अर्पिता गैरिकस्य श्रीर्यस्यां तया । 'बालः पाकः शिशुर्डिम्भ' इति हैमः । पक्षे डुपचष् पाके, पचि व्यक्तीकरणे इत्येताभ्यां घञि पाकः ।

C. P also takes दलोदरम् as the subject of रराज, but his explanation of the word is different. He says—अश्नतां पुरुषाणां दलोदरं भाजनमध्यं क्षीरवटैः पक्वान्नविशेषैरलंकृतं सत् रराज । उत्प्रेक्ष्यते—भुजिक्रियाविधौ समाप्तिलिप्या फूलडिकया......वर्तुलया वृत्ताकारया आलयीकृतमिव । किंभूतया लिप्यापाकेन अर्पिता गैरिकस्य धातुविशेषस्य श्रीः शोभा यस्यां सा तथा तया । दलस्य पुस्तिकापत्रस्य उदरे किल रक्ता वर्तुला ग्रन्थसमाप्तौ समाप्तिलिपिर्भवति पद्माकारा । वटानि पाकेन रञ्जितानि वर्तुलानि च । तथा तद्भोजनानन्तरं किल भुजिक्रिया समाप्ता, यतोऽन्यन्न रोचते ।

Īśānadeva says तदश्नतां क्षीरवटभोजिनां पुंसां दलोदरं पत्रमध्यं दुग्धवटैरलंकृतं रराज । भोजनरूपविधेर्वर्तुलया समाप्तिलिप्या छकाराकृत्या आलयीकृतमिव आश्रितमिव ।

99. C. P and Vidyā read अधिवारि (उदके) for अधिपारि (पानपात्रे).

102. C. P remarks हृदयं तासां चेष्टितज्ञाने पटुतरामिति प्रतिचेष्टितैः ज्ञापयामास.

122. C. P, Vidyā and Jina read पथाम् for प्रियाम्.

C. P says पथां नलागमनमार्गाणां पश्याम् । पुरीविशेषणम् । 'पाघ्राध्माधेट्दृशः शः' इति शः। कात्यायनीये तु 'धेट्दृशिपाघ्राध्मः शः' इति शप्रत्ययः ।

Vidyā reads ससार for मसार—ससारा स्निग्धा मालावलिर्यत्र तदेवंभूतं तोरणं यस्याः सा ।

125. C. P, Vidyā and Jina (Comm.) read अमुत्रजातम्—अमुत्र विदर्भायां जातं वृत्तम्. Jina (Text) and N read स्ववृत्तजातम्—स्वसंबन्धि वृत्तजातं वृत्तान्तम्.

129. Jina reads लाजव्याजभाजः (कुसुमवृष्टीः), like N, and remark :—लाजा भृष्टशालयः तेषां व्याजं छलं भजन्त इति शकुनार्थं विकीर्यमाणानां लाजानां शुक्लतयोर्ध्वदेशपतनेन च कुसुमवृष्टित्वम् । लाजा न भवन्ति किन्तु पुष्पवृष्ट्य इत्यर्थः । लाजव्राजेति पाठे (C. P) लाजव्राजं भृष्टशालिपटलं भजन्त इति तदन्विता इत्यर्थः । अस्मिन् पाठे कुसुमवृष्ट्योऽपि अवितथा एव । लाजभ्राजेति लाजानां भ्राजो दीप्तिस्तं भजन्ते तत्सदृशी तदन्विता इति वा । व्राजेति पाठे प्रज्ञादित्वात् स्वार्थिकेनाणा समर्थनीयम् । Vidyā reads लाजव्रात...........

130. C. P points out the force of इव. नाकं गन्तुं प्रणिदधुरिव—किल इवशब्देन इति सूचयति यत् गन्तुमिच्छा नास्ति.

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CANTO XVII.

23. C. P, Vidyā, Īśānadeva and Jina read विजयासक्तौ for विजयाशक्तौ.

26. C. P, Vidyā, Īśānadeva and Jina (Text) agree in reading निःस्वान्

for निःस्वात् found in N. Acc. to Pt. Śivadatta, Malli. also reads निःस्वान्.

28. C. P reads याच्ञाचटवे पटवे.

C. P—यो लोभः सर्वेषु इन्द्रियेषु सद्म यस्य एवंविधोऽपि जिह्वां बहु अवलम्बते। किं कर्तुम्—तस्यां जिह्वायां पटवे पटुने याच्ञाचटवे स्वस्याचार्यभावमर्जितुम् आचार्यो भूत्वा शिक्षयितुमित्यर्थः। भाषितपुंस्कत्वाद्वा पुंवद्भावः। पाटवे इति पाठे पाटवे पटुत्वे आचार्यकमर्जितुम्। किमर्थम्—याच्ञाचटवे प्रार्थनाचाटुकारत्वाय।

Jina (Text and Comm) reads याच्ञाचाटवे पाटवे. Jina says तस्यां जिह्वायां याच्ञायाः प्रार्थनायाः सम्बन्धि यच्चाटु प्रियवाक्यवचनं तस्मै पाटवं प्रावीण्यं तस्मिन् विषये गुरुत्वं विधातुमिव. Īśānadeva says the same thing, but he reads याच्ञाचटवे.

Vidyā reads याच्ञाचाटवे पाटवोऽर्जितुम् and says—याच्ञाचाटवे प्रार्थनाचाटुवाक्यार्थं तस्यां जिह्वायामाचार्यकमाचार्यत्वं योऽवलम्बत इत्यर्थः। तथा तस्यां जिह्वायां यस्य अर्जितुं धनमार्जितुं पाटवः सामर्थ्यम्। धनार्थं बहुतरमसत्यं वदतीत्यर्थः।

N reads याच्ञाबटवे पाटवे—तस्यां जिह्वायां याच्ञाबटुर्ब्रह्मचारी शिष्यस्तस्मै पाटवे पटुत्वविषये याच्ञाचाटूक्तिकौशले आचार्यकं गुरुत्वमार्जितुम्।

37. यथा ग्रावाणः प्लवन्ते इति विप्रलम्भिनां वाक्यं प्रत्यक्षविरुद्धत्वादप्रमाणं तथा अग्निष्टोमेन यज्ञेन स्वर्गकाम इत्यादिवाक्यं प्रत्यक्षविरुद्धत्वादप्रामाण्यम्। यागे कृतेऽपि स्वर्गादेरदृष्टत्वात् C. P.

Vidyā adds तस्मात् का तत्र श्रद्धा यद्भवाद्भिः कामाध्वा काममार्गः खिलीकृतो वर्जित उद्वसः कृत इत्यर्थः. N says खिलीकृतो बद्धः। त्यक्त इत्यर्थः।

38. C. P—केनापि बोधिसत्त्वेन बौद्धागमप्रणेत्रा जातं प्रादुर्भूतं यत् सोऽपि महाप्रामाणिकः। सत्त्वेन अर्थक्रियाकारित्वेन हेतुना जगद्विश्वमस्थिरं क्षणिकं जगदे प्रतिजज्ञे। किमर्थम्—वेदमर्मभेदाय। वेदेन हि सर्वं स्थिरमिहलोकपरलोकादि कर्मापूर्वादिकं चाङ्गीक्रियते। तथाच प्रयोगः। विमतं क्षणिकं सत्त्वात्, यन्न क्षणिकं न तत् सत्। यथा शशविषाणम्। यत् सत् तत् क्षणिकं यथा प्रदीपः। सर्वमिदं तस्मात् क्षणिकम्। सत्त्वमर्थक्रियाकारित्वम्। द्व्यवयवं चानुमानं व्याप्तिः पक्षधर्मता च। यत् भवत् तत् क्षणिकम्। सन्तश्चामी भावा इति तेषां मते।

Vidyā says केनापि सत्त्वेन हेतुना कस्यापि प्राणिनः कारणेन.

Jina says—केनापि बोधिसत्त्वेन जिनभट्टारकेण वेदानां मर्म रहस्यं तस्य भेदाय भङ्गाय जातं समुत्पन्नम्। यत् यस्मात् सत्त्वेन हेतुना सत्त्वलक्षणेन साधनेन यत् सत् तत् क्षणिकं यथा जलधरः सन्तश्च भावा इत्यादिरूपेण जगत् अस्थिरं सकलविश्वं क्षणिकं जगाद। तथाहि घटः क्षणिकः सत्त्वात् अर्थक्रिया-

कारित्वात्। यत् क्षणिकं न भवति तत् अर्थक्रियाकार्यपि न भवति यथा खपुष्पम्। एवं चानन्तरोक्तेन विधिना सत्त्वेन हेतुना सर्वस्यापि जगतः क्षणिकत्वे सिद्धे उभयलोकगतस्य एकस्याधिकरणस्याभावात् श्रुतिनिरूपितानां विधिनिषेधानां निराश्रयतया श्रुतीनामप्रामाण्यात् श्रुतिरहस्यभङ्गः कृत इत्यर्थः।

40. C. P—इदानीं ब्राह्मणो बृहस्पतिसवेन यजेत इत्यादिजातिधर्मान् असहमानः जातिं दूषयति। यत् यस्मात् एकशः एकैकेन पित्रोः पितुः वंशद्वयी पितृवंशमातृवंशलक्षणा मातुश्च तथैव वंशद्वयी तल्लक्षणा तस्याः शुद्धौ सत्यां तयोरपि शुद्धौ तयोरपीति एवं शुद्धिर्भवति। पित्रोः पित्रोरिति वीप्सायां द्विर्वचनम्। तर्ह्यनन्तकुलदोषत्वमाक्षिप्यते। केचित्तु पित्रोर्वंशद्वयी तल्लक्षणा तस्याः शुद्धौ सत्यां तयोरपि पित्रोः शुद्धिरिति सम्बन्धयति। तत्तस्मात् ब्रह्माणं यावत् अनन्तानां कुलानां दोषाभावात् अदोषा व्यभिचारादिरहिता जातिः स्यात्। सा का जातिरस्ति। न कापीति भावः। तस्माज्जात्यभिमानो वृथेति भावः।

41. C. P reads कामं क्षामव्रतम् and gives कामक्षामव्रतम् found in N as a variant. He says—जगत् मोहात् न अश्नाति न स्नानं कुरुते। कामं निश्चितं संसर्गदुष्टत्वात् दग्धव्रतम्। कामक्षामेति पाठे कामेन दग्धव्रतम्। अथवा किम्भूतं (जगत्)--कामक्षामं ब्रह्मचर्यादिव्रतं यस्य तत्तथा। कामेन रहितमित्यर्थः। अथवा कामक्षामं निष्कामं फलाभिसन्धिरहितं व्रतं यस्य। यतः स्त्रीसम्बन्धेन दुष्टत्वात् वृथाव्रतमित्यर्थः. Vidyā says मोहेन कामस्य स्मरस्य क्षामः क्षीणो व्रतो यस्मिन् जगति तत्। मूढाः कामसेवां परित्यज्य बुभुक्षयात्मानं पीडयन्तीत्यर्थः* ।

Malli and Jina (Text) read कामक्षाममिदं जगत्।

N says काम्यते कामः फलम्। तेन क्षामं रहितमेकादश्युपवासादिव्रतं यस्य, मदनेन कृत्वा क्षीणं निष्फलं व्रतं यस्य वा.

44. C. P and Jina (Text) read महः for ग्रहः. C. P says येषां वो युष्माकं पत्युश्चन्द्रमसः गुरुदारग्रहे बृहस्पतिकलत्रगमने उच्चैरधिकं महस्तेजः।

51. C. P–श्रुतिस्मृतीनामर्थज्ञानेषु महाबुद्धीनामैकमत्यं क्वापि न दृष्टम्। यतो व्याख्या बुद्धिबलमपेक्षते। तस्मात् चार्वाकाचार्या बुद्धिमन्तः। अत एषामेव व्याख्या रुचिरा। ततः सा सुखविषये उन्मुखी अभिमुखी न उपेक्षणीया आदरणीया एव। तथाचोक्तम्–परस्परेण चाचार्या विगीतवचनाः स्थिताः। सूत्रवार्तिकभाष्येषु किं तत्राध्यवसीयताम्॥

52. C. P, Jina (Text) and C (Text) read किं तत्फलम् for तत् किंफलम्.

C. P—ननु सुखोन्मुखस्मृतिव्याख्यायां श्रीविश्वरूपाचार्यश्रीगोविन्दराजहरस्वामिप्रभृतिशिष्टपरिगृहीतश्रुतिस्मृतिभाषाव्याख्यायां च ब्रह्मचर्याद्यनेकक्लेशपरायाम् उभयपक्षपरिग्रहे सन्देहः स्यात्। ततश्च पाक्षिकोऽपि दोषः परिहर्तव्य

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* This portion is not found in B.

इति सुखोन्मुखव्याख्यायां पातकसंस्पर्शः स्यादित्याशङ्क्याह । यस्मिन् देहे अस्मीति धीः अहमिति बुद्धिः तस्य देहस्य दाहे वो युष्माकं देहात्मवादिनाम् एनसा पापेन किं प्रयोजनम् । अयमभिसन्धिः । किं तावत् भूतचैतन्यसाक्षिके एव देहे आत्मेति धीः, तद्व्यतिरिक्तपरात्मसाक्षिके देहे वा आत्मेति धीः । प्रथमपक्षे देहस्य नष्टत्वात् पापफलं क्व स्यात् । मृत्युरेव यस्मात् तन्मात्रः (?) अपवर्गः । नास्ति परलोकः । परमात्मसाक्षिके वा आत्मेति धीः । तदा तस्य पापस्य फलं क्वापि यत्र तत्र । परसाक्षिके आत्मेति आत्मनि इति शब्देनोक्तत्वात् प्रथमं देवदत्तशरीरार्जितं यज्ञदत्तादौ किं न स्यात् । देहेन कृतस्य पापस्य देहव्यतिरिक्ते साक्षिणि चेत् फलं तदा अन्यत्रापि किं न स्यात् परत्वाविशेषात् । तस्मात्—

आत्मास्ति देहाद्व्यतिरिक्तमूर्तिर्भोक्ता स लोकान्तरितः फलानाम् ।
आशेयमाकाशतरोः प्रसूनात् प्रथीयसः स्वादुफलप्रसूतौ ॥ इति ।

60. C. P—यदि वेदस्य कश्चित् भागं 'गणोऽरोदीत् यदरोदीत् तद्रुद्रस्य रुद्रत्वम्' इत्यादिकमर्थवादं प्रलापमनर्थकं मन्यध्वे एव । 'आम्नायस्य क्रियार्थत्वादानर्थक्यमतदर्थानां--', 'विधिना त्वेकवाक्यत्वात् स्तुत्यर्थेन विधीनां स्युः' इति मीमांसासूत्रम्* । आनर्थक्यस्य स्तुत्यर्थत्वस्य च उक्तत्वात् । तत् केन अभाग्येन दुःखानपि विधीन् 'ज्योतिष्टोमेन यजेत' इत्यादीन् तथा प्रलापं नेच्छथ । अर्धजरतीयस्यानुचितत्वात् सर्वोऽपि वेदः आलापांशः† भवतु विधिर्वा । एतदेव न्याय्यमित्यर्थः ।

61. C. P. reads यूपद्विपदायिनीम् for यूपद्विपदापिनीम्.

C. P--ननु स्वाध्यायोऽध्येतव्य इत्यध्ययनविधिपरिगृहीतस्य एकस्याप्यक्षरस्य प्रलापाभावात् 'विधिना त्वेकवाक्यत्वात् स्तुत्यर्थेन विधीनां स्यु'रिति सिद्धान्तसूत्रेण विधिपरत्वात् उत्पत्तिविधिप्रयोगविधिविनियोगविध्यधिकारविधिविशिष्टैः विधिभिः एकवाक्यत्वात् अर्थवादानां विधित्वमेव नार्धजरतीयता इत्याशङ्क्याह । हे विक्षिप्तचित्ताः स्वयं श्रुतिं विधिपरत्वेन श्रद्धत्थ श्रद्धयाङ्गीकुरुथ । स्वयं च मीमांसास्थूलबुद्धयः सन्तस्तामेव यूपद्विपदायिनीं प्रक्षिप्तां ब्रूथ क्षेपकरूपां वदथ । तथा च विरोधाधिकरणे क्षेपकत्वोपवर्णनम् । 'औदुम्बरी सर्वा वेष्टयितव्या' इति स्मृतिवाक्यम् 'औदुम्बरीं स्पृष्ट्वोद्गायेत्' इति श्रुतिवाक्येन विरुध्यते । तत्र स्मृत्यधिकरणन्यायेन स्मृतिवाक्यस्य सर्ववेष्टनादेः प्रामाण्यमिति पूर्वपक्षः । 'विरोधे त्वनपेक्ष्यं स्यादसति ह्यनुमानम्' इति सूत्रेण अप्रामाण्यमिति सिद्धान्तः । श्रुतिविरोधिस्मृतेः प्रामाण्यमनपेक्ष्यम् । असति विरोधे अनुमानं स्मृति-

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* 1. 2. 1, 7.

† The reading is uncertain. Ms. has आलोपोशं. Cf. N—सर्वोऽपि वेदो विधिरूपः प्रलापरूपो वा अस्तु.

प्रमाणम्। किञ्च इतोऽपि अप्रमाणा स्मृतिः। 'हेतुदर्शनाच्च'¶ इति सूत्रम्। सर्ववेष्टनहेतोः कारणस्य दर्शनमप्यस्ति। उद्गाता लोभात् रागात् वस्त्रमादित्सुः सर्ववेष्टनस्मृतिं प्रयुक्तवान्। ननु अर्थे प्रत्यक्षे अपौरुषेयतुल्ये धर्मशास्त्रे प्रक्षेपः अतीन्द्रियार्थाबाधकत्वात् कथं घटते। अत आह–यथा श्रुतावपि प्रक्षेपोऽस्तीति। "यूपहस्तिनो दानमाचरन्ति" इति यूपपरिव्याणशाटकं यूपहस्तिना शब्देनोक्त्वा लोभाद्वस्त्रमादित्सुरध्वर्युः प्रक्षिप्तवान्। अतो विधा........स्युत्यर्थत्वेन अर्थवादानां प्रामाण्यमितिप्रतिज्ञाहानिः। प्रक्षिप्तानामपि वाक्यानां दर्शनादिति।*

Jina says यूयं श्रुतिं वेदं श्रद्धत्थ आदरेणाङ्गीकुरुध्वे अक्षरमात्रमपि सार्थकतया मन्यध्वे इत्यर्थः। च पुनः विक्षिप्ताः परैर्वादिभिर्निराकृताः सन्तः तामेव श्रुतिं यूपस्य संबन्धिनं द्विपं हस्तिनं दापयन्तीति यूपद्विपदापिनीं तां प्रक्षिप्तां ब्रूथ स्वयमेव स्वीकृतश्रुतिप्रामाण्या अपि केनचित् वञ्चकेन निक्षिप्तां नवीनां वदथ। चकारः पूर्वापरविरोधद्योतनार्थः। मीमांसेत्याद्यामन्त्रणं मांसलेत्यनेन च स्थूलदृष्टयः आपातग्राहिणो यूयं नतु कुशाग्रमतय इत्यसूचि। अयमाशयः–आचाराच्च स्मृतिं ज्ञात्वा स्मृतेश्च श्रुतिकल्पनमिति स्वयमेवोक्तत्वात् वैसर्जनीयहोमीयवासोऽध्वर्युर्गृह्णाति। "यूपहस्तिनो दानमाचरन्ति" इति अग्नीषोमप्रयक्षार्थविसर्जनहोमकालसंबन्धि यजमानाच्छादनं वासोऽध्वर्युर्हरति। तथा हस्तोऽस्यास्तीति मानलक्षणहस्तसंबन्धात् यूपहस्तिशब्देन यूपपरिव्याणशाटकमभिलक्ष्य अध्वर्युहर्तव्यतया आचारानुमितमप्रमाणं वेदमूलत्वाभावात् ऋत्विगादिभिस्तथा यजमानस्य प्रवर्तनात् तैरेव एषा स्मृतिः प्रवर्तिता स्यात् इत्याशङ्कायां वेदमूलत्वं नानुमीयते लोभपूर्वकत्वमेवोपपन्नतरमित्यादेश्च स्वयमेवोक्तत्वात् पूर्वापरविरोधात् अर्धजरतीयन्यायाश्रयणस्य तादवस्थ्यमेवेत्यर्थः‡। अत्र च यूपद्विपदापिनीमित्यनेन "यूपहस्तिनो दानमाचरन्ति" इति स्मृतेर्मूलभूता श्रुतिरभिधीयते। कल्पितश्रुतिमूलत्वात् स्मृतिरेव वा श्रुतित्वेनोच्यते। द्विपशब्दश्च लक्षितलक्षणया वस्त्रं लक्षयति। दायिनीमिति पाठे यूपद्विपानां दायो दानं विद्यते यस्यामिति व्याख्येयम्।

Vidyā and Īśānadeva read यूयं द्विपदायिनीम्. Vidyā says विक्षिप्ता वातूला|| यूयं तावत् श्रुतिं श्रद्धत्थ श्रद्धापूर्वकं मन्यध्वे। तां च श्रुतिं द्विपदायिनीं

¶ Mimāṃsāsūtra 1. 3. 3,

* Somanātha in his comm. on the Śāstradīpikā 1. 3. 3. 4 says वस्त्रलोलुपेनाध्वर्युणा प्रवर्तितेयं स्मृतिरिति दृष्टलोभमूलकतया संभाव्यमानत्वादत्यन्तादृष्टश्रुतिकल्पनमन्याय्यमित्याशयेन सिद्धान्तमाह.

‡ Cf. N–ततश्च कानिचिद्वाक्यानि प्रधानानि कानिचिदप्रधानानीत्यर्धजरतीयन्यायस्तदवस्थ एवेत्यर्थः.

|| B व्याकुलाः.

द्विपदरूपां प्रक्षिप्तां प्रक्षेपरूपां स्वयमात्मना ब्रूथ वदथ । भो मीमांसया ब्रह्मकर्मभेदेन द्विरूपया कृत्वा मांसला लक्षणया स्थूला महती प्रज्ञा बुद्धिर्येषां ते तेषां संबोधनं क्रियते । विचारेण येषां महती बुद्धिर्भवति ते कथं प्रथमं वेदं तावन्मन्यन्ते आत्मना च प्रक्षेपरूपं वदन्तीति सोल्लुण्ठरूपेण संबोधनेनोपहासः कृतस्तेषाम् ।

Trans. which follows Nārāyaṇa is incorrect. C. P's interpretation based on the Mīmāmsāsūtras is the correct one. यूपद्विप is a kind of sacrificial cloth (see Vocabulary). There is a Smṛiti text which says that this cloth is to be given to the officiating priest. Usually Smṛiti injunctions are regarded as authoritative, because they are based on Vedic texts extant or lost (in the latter case, the existence of such texts is to be inferred). But in the present case the Smṛiti injunction was clearly introduced by some greedy priest in his desire to have the cloth, and the relevant Vedic text, even if it existed, must be regarded as an interpolation. Thus the injunction in question is not valid. The Cārvāka here ridicules the inconsistency of regarding the Veda as of the highest authority and rejecting certain of its dicta as interpolations.

66. This verse ('न भ्रातुः किल–') is not found in C. P, Vidyā and Īśānadeva. The verse is included in my Ms. of Īśānadeva, but the scribe remarks अयं श्लोको भाष्ये नास्ति, मूलप्रतेरत्रोदाहृतोऽस्ति.

75. C. P–अशेषगुणोच्छित्तिर्मोक्ष इति वैशेषिकाणां मुक्तिं खण्डयति । यो गोतमः कणादः सचेतसां कृते मुक्तये शिलात्वाय पाषाणसदृशमुक्तये शास्त्रमूचे कृतवान् । तेषां मते निर्गुणो जड आत्मा, आत्मगुणाश्च बुद्धिः सुखादयश्च आत्मनः संयोगजाः । ततः स्वरूपावस्थानम् आत्यन्तिकी दुःखनिवृत्तिर्मोक्ष इति तमवेद्यैव यथा वित्थ यूयं जानीथ तथैव स गोतम एव स प्रकृष्टो गौः गोतमः पशुरेवेत्यर्थः । यः सहृदयानां निश्चेतनां मुक्तिमाह । Vidyā remarks तथाच "तत्राशरीरं वाव सन्तं प्रियाप्रिये (सुखदुःखे) न स्पृशतः"*, आत्मा शिलारूपस्तिष्ठति ईदृशी तस्य मुक्तिरिति न्यायवैशेषिकदर्शनाक्षेपः ।

79. C. P–केषां नैयायिकादिमतानाम् अप्रामाण्यं न स्यात् । किं कुर्वताम्–अन्योन्यं परस्परं व्यतिघ्नतां विनिमयेन उत्थापयताम् । विनिमये 'न गतिर्हिंसा–' इत्यादिना हिंसार्थत्वात् आत्मनेपदाभावः । कुतः—तर्कस्य अप्रतिष्ठया साम्यात् सर्वेषां समत्वात् । तर्केण तावत् मतं समर्थ्यते । तर्कश्च प्राज्ञपुरुषबुद्धिमत्तया उन्मूल्यमानः सर्वोऽप्यप्रतिष्ठः । यदि तर्कस्य प्रतिष्ठा स्यात् बहु दर्शनं न भवेत् । अतः अप्रतिष्ठेन तर्केण साध्यमानानि सर्वाण्यपि मतान्यप्रमाणानि । ......सत्प्रतिपक्षवत् । यथा सत्प्रतिपक्षो हेतुरप्रमाणं हेत्वाभासत्वात्. For सत्प्रतिपक्ष see Vocabulary sub voce.

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* Chāndogya Upanishad 8. 12. 1. Cited also in the Śāstradīpikā (Tarkapāda) in connection with the Mīmāmsā view of salvation.

Vidyā reads मतीनाम् for मतानाम् and says—अथानुमानादिप्रमाणेन ईश्वरोऽस्ति स च क्रियाफलदायक इति निराकर्तुमिदमाह । केषां पुरुषाणां संबन्धिनीनां मतीनां बुद्धीनामप्रामाण्यमप्रमाणता न स्यात् न भवेत्, अपि तु सर्वेषां बुद्धीनामप्रामाण्यमेव हेतुमाह । तर्काप्रतिष्ठया तर्कस्य अनुमानस्य अप्रतिष्ठया अस्थानेन सह साम्यं समता तेन सर्वपुरुषाणां या मतयः तासां तर्काप्रतिष्ठया साम्यम् । कीदृशानाम्-अन्योन्यस्य परस्परं व्यतिघ्नतां पक्षग्रहं* खण्डयताम् । दृष्टान्तमाह—सत्प्रतिपक्षवत् । यथा सांख्या वदन्ति सर्वं सदेव नासदुत्पद्यते । नैयायिकाश्च वदन्ति असदुत्पद्यते । तस्मात् तर्काप्रतिष्ठया साम्यं ततश्च मतीनामप्रामाण्यमेव । अत्रोपमालंकारः. Jina remarks—मतानामप्रामाण्ये दृष्टान्तमाह—सत्प्रतिपक्षवत् सन् प्रतिपक्षो विरुद्धसाध्यसाधको हेतुर्यत्र तदनुमानं सत्प्रतिपक्षं विपरीतार्थसाधकं समानबलमनुमानान्तरमित्यर्थः । यथा शब्दोऽनित्यः कृतकत्वात् सामान्यवत्त्वे सत्यस्मदादिबाह्येन्द्रियग्राह्यत्वाद्वा घटवत् इति नैयायिकाः । शब्दो नित्यः ध्वनिधर्मान्यत्वे सति श्रावणत्वात् शब्दत्ववत् निरवयवत्वात्मवदिति मीमांसकाः । अत्र यथा द्वयोरपि समानबलतया एकस्यापि न प्रामाण्यं तथा मतानामपि युक्तिपटलस्य समानतया न कस्यापि प्रामाण्यमित्यर्थः । तस्मात् प्रत्यक्षप्रमाणोपलब्धमेव स्वीकार्यं नानुमानादिप्रमाणोपलब्धमीश्वरादिकमिति चार्वाकः समस्तं निराकृतवानित्यर्थः.

86. C. P—हे नास्तिक ब्रह्महादेर्महाभियोगाभियुक्तस्य परीक्षासु सतीषु भङ्गं वर्णानां वा असंकीर्णतायां प्रमाणय । अङ्ग संबोधने । जातेर्वा अलोपे च प्रमाणय । अन्यथा अन्यप्रकारेण अभियुक्तस्य सत्यत्वे वा तमेव भङ्गं प्रमाणीकुरु । एतदुक्तं भवति-यथा दिव्यादिना ब्रह्महादेः परीक्षायाम् अनृतत्वे भङ्गो भवति । स शास्त्रस्य प्रामाण्ये कारणम् । तेनानुमानेन वर्णानामसंकरत्वे जातेरलोपे प्रकारान्तरेण अभियुक्तस्य सत्यत्वे च भङ्गप्रमाणत्वं शास्त्रस्य जानीहि । यथा हेतुः गङ्गातरङ्गादौ वह्नेरभावे व्यतिरेकव्याप्त्या कारणम्, अन्वयव्याप्त्या वह्निसद्भावे कारणत्वम् । तथा भङ्गः अन्वयव्याप्तौ अनृतत्वे कारणम् । व्यतिरेकव्याप्तौ स एव भङ्गः सत्यत्वे कारणम् । यत्र धूमस्तत्राग्निः । यत्राग्निर्न भवति न तत्र धूमः । एवं यत्र भङ्गस्तत्र अनृतत्वं संकरो जातिलोपोऽस्ति अभियोगान्तरसद्भावश्च । यत्र संकराभावः जातिलोपाभावश्च अन्याभियोगाभावश्च तत्र भङ्गाभावः । इत्थमुभयपक्षः । अनृतत्वे सत्यत्वे च भङ्ग एव प्रमाणम् । अथवा अन्यथाशब्दः असंकीर्णतायां जात्यलोपस्य च वैपरीत्ये वर्तते । असंकीर्णतायामन्यथा वा संकीर्णत्वे जात्यलोपे अन्यथा वा लोपे भङ्गम् अन्वयेन व्यतिरेकेण च प्रमाणय । असंकीर्णतायामभङ्गः संकरे च भङ्गः । इत्थं ब्रह्महादेर्भङ्गमन्यत्रापि प्रमाणय इत्यर्थः।

101. C. P, Vidyā, Jina (Text) and C (Text) read तत्कृते for तत्कृतेः.

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* B पक्षग्रहणम् ।

C. P.–'श्रुतिस्मृत्यर्थबोधेषु कैकमत्यम्' इति, तथा 'नाप्रामाण्यं मतानां स्यात्' इति च यदुक्तं तत् समाधत्ते। श्रौते एव शेषेऽपि धर्मे स्थातव्यं स्यात्। कुतः—तत्कृते तस्या श्रुतेः कृते कारणात्। श्रुत्या हि धर्मः कृतः। कस्मात्–क्वापि कस्मिन्नपि अंशे जीवदयादौ, स्वकन्यायाः परप्रतिपादनार्थं धर्मांशे सर्वैर्मतैः सह अवैमत्यात् अविरोधात्। अन्यथाकरणे च क्वचित् अगम्यानां गुरुपत्नीनां तत्समानां वा गमनादौ च पातित्यात्। सर्वमतेषु यदि एकोऽशः अङ्गीकृतः तदा शेषोऽपि धर्मः तेनानुमानेन अङ्गीकर्तव्य एव। तस्मान्न मतानामप्रामाण्यम्, श्रुत्यर्थे च ऐकमत्यं न विरुद्धत्वम्।

Vidyā says शेषेऽपि धर्मे तत्कृते वेदकृते सर्वैः स्थातव्यं स्यादित्यर्थः। पुराणादिधर्मोऽपि वेदकृतो धर्मस्तस्मात् सोऽपि प्रमाणमेवेत्यर्थः। अत्र हेत्वलंकारः।

N says शेषेऽपि नित्यनैमित्तिकाभ्यामतिरिक्ते काम्ये ज्योतिष्टोमादावपि स्थातव्यम्। कुतः—तत्कृतेः तस्य वेदस्य कृतेः करणात्। यद्वा तत्कृतेर्वेदमूलत्वात् शेषे स्मार्तेऽपि धर्मे स्थातव्यम्। Jina remarks क्वापि अहिंसाकन्यादानादिके श्रौते वेदोक्ते धर्मे सर्वैर्नास्तिकैरपि स्थातव्यमेव स्यात्। अवैमत्यात् प्रतिपत्तेः सर्वेषामिति शेषः। बौद्धमाध्यमिकादिभिरपि 'प्रवृत्तिरेषा भूतानां निवृत्तिस्तु महाफला' इति वचनात् अहिंसाकन्यादानाद्योऽनिषिद्धत्वेनाङ्गीकृता इति भवद्भिरपि स्वीकार्या इत्यर्थः।

144. C. P, Vidyā and Jina read निश्चित for निचित.

151. C. P, Vidyā and Jina (Text) read टकारवत् for डकारवत्. C. P.—त्वं नलं भैमीं च अन्तरा मध्ये न अकस्मात् प्रवेक्ष्यसि। टकारवत्। यथा टकारः षण्णां च अन्तरा मध्यं न प्रविशति। किंभूतं मध्यम्—क्रमेण संयुक्तं पठ्यमानम्। यतः 'षडो णो ने' इति डकारस्य णत्वे कुतः टकारस्यावकाशः।

Vidyā says उपमानमाह—यथा षण्णां मध्यं टकारः आम्-षष्ठीबहुवचनं चान्तरा मध्ये टकारो न प्रविशति। 'हशषछान्तेजादीनां च' इत्यनेन डकारे कृते सति 'अघोषे प्रथमः' इत्यस्य टकारस्य विषयं बाधित्वा 'षडो णो ने' इति सूत्रं प्रवर्तते। ततः षण्णामित्यत्र टकारप्रवेशो नास्तीत्यर्थः।

The rules quoted by Vidyā belong to Kātantra. Calcutta ed. of Kalāpa reads डः for च in 'हशषछा—'[‡]. By this rule the ष् of षष् is changed into ड्. But optionally the ड् may become ट् by 'वा विरामे' when षट् stands by itself; while the change is obligatory when an अघोष letter follows as in षट्सु. In a विभक्ति, however, the ड् is immediately changed into ण् when

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[‡] The वृत्ति is हशषछान्तानां यजादीनाञ्च लिङ्गनामन्तस्य विरामे व्यञ्जनादिषु च डो भवति e.g. षड् (ट्), षड्भिः etc.

न follows, according to 'षडो णो ने'. So टकार has no chance of getting into षण्णाम्.

The reading डकार gives a different meaning. See Nārāyaṇa. He calls this verse an interpolation, but, as we have seen, both C. P. and Vidyā explain it.

161. This verse (मण्डलं निषधेन्द्रस्य etc.) is not found in C. P, Vidyā and Īśānadeva. Acc. to Pt. Sivadatta it is not found in Malli.

169. C. P, Vidyā and Jina (Text) read तर्पणैः for तर्पणे.

175. C. P, Vidyā and Jina read गृहे गृहिणां पूर्णे for......गृहिभिः........ Jina (Text) has गृहिणीपूर्णे. C (Text) reads मठागारे for (अ)मरागारे.

177. C. P—स हिंसा एव गौस्तां वीक्ष्य रिरंसुः सन् धावति स्म । 'गोरतद्धिताभिधेये' इति‡ अत्प्रत्ययः । क—मखे यागे पशुहिंसामिति भावः । सा तु पुनः सौम्येन वृषेण सोमयागोद्भवेन धर्मेण आसक्ता तं कलिं, खरं तीव्रं दूरात् निरास । यतः गौर्वृषासक्ता (खरं) गर्दभं दूरात् निराकरोति । यतः यागे पश्वा-(लम्भनम्) अधर्मसाधनं हिंसात्वात् ब्राह्मणहिंसावत् इत्यनुमानं कृत्वा कलिरागतः । अत्र......निषिद्धत्वमुपाधिः । ब्राह्मणहिंसा शास्त्रे निषिद्धा । इयम् 'अग्नीषोमीयं पशुमालभेत' इति श्रुत्या विहिता । अतो धर्मसाधनम् एषा हिंसा । साधनव्यापकत्वे सति साध्यासमव्याप्तिरुपाधिरित्युपाधिलक्षणमत्रास्ति ।

N says मखे गोमेधाख्ये यज्ञे हिंसागवीं हिंसासंबन्धिनीं गवीं वीक्ष्य रिरंसुः हृष्टचित्तः स निषिद्धगोहिंसा मत्प्रिया इति धावति स्म । सा तु हन्यमाना गौः पुनः सौम्ये सोमदेवताकद्रव्यसाध्ये वृषे धर्मे आसक्ता सौम्यो रमणीयः पारलौकिको धर्मस्तत्साधिका वा खरं पापरूपत्वाद्दुःसहं दूरादेव निरास.

182. C. P, Vidyā, C (Text) and Jina (Text) read आनन्दत् for मुमुदे.

184. Jina says स्नातकं षडङ्गं वेदं वेदान् वा परिपूर्णीकृत्य कलत्राङ्गीकरणार्थं गुरुमापृच्छ्य गोदानाख्यकर्माङ्गभूताद्याश्रमान्त्यस्नानकारिणं 'गृहस्थः स्नातको गृही' इति वचनात् प्रतिपन्नद्वितीयाश्रमं घातकं विश्वासघातिनं जज्ञौ मेने.

187. C. P, Vidyā and Jina (Text) read रम्भैः for राम्भैः. C. P. says रम्भैः दण्डैः. Vidyā says वैणवैः दण्डैः. N says राम्भैर्वेणुदण्डैः 'राम्भस्तु वैणवः' इत्यमरः । रम्भो वेणुः 'तस्येदम्' इति अण्. N explains वेदयष्टिभिः as वेदैरेव यष्टिभिः, वेदानां क्रमजटारूपाभिर्वा यष्टिभिः.

Vidyā explains it as श्रुतिलकुटैः. C. P takes वेद in the sense of कुशमुष्टि and this is the meaning applicable here.

188. Vidyā says पवित्राणां दर्भरचितपवित्रकाणाम् आलोकनात् दर्शनात् पवित्रासं वज्रभयमविन्दत् प्राप । वज्रपातमिव मेने । अत्र प्रतीयमानोत्प्रेक्षातिशयोक्त्यलंकारः. Jina says पवित्राणां ग्रन्थिविशेषनिबद्धपाणिस्थदर्भाणाम्.

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‡ This is a Kātantra rule.

C. P says पवित्रस्य सोमगलनकम्बलस्य आलोकनात् । अथवा उदकपवनं वस्त्रं पवित्रम् । अथवा प्रोक्षणार्थं कुशाः पवित्रम्.

189. C. P says सदीक्षस्य गृहीतदीक्षस्य यजमानस्य सः अक्षपणम् अक्षद्यूतमैक्षत । यजमानो हि अग्न्याधाने ऋत्विग्भिः सह द्यूते रमते. N says अक्षपणं दीक्षाङ्गधर्मपरित्यागाभावमैक्षत । यद्वा अक्षाभ्यां पाशकाभ्यां पणं क्रीडां पाशकसंबन्धिजयपराजयदेयं राशीकृतं धनं ददर्श । 'राजसूये यजमानोऽक्षैर्दीव्यति' इति श्रुतेर्विहितत्वात् ।

194. Īśānadeva remarks वामदेव्योपासको हि सर्वस्त्रीकामनापापं व्युदस्यति । तदुपास्तिरेव तस्य प्रायश्चित्तमिति भावः । यद्वा शाक्तं (Ms साक्तं) विचार्य मस्लौ ।

196, 197. These two verses (दर्शस्य दर्शनात्—and तेनादृश्यन्त—) are no found in C. P, Vidyā and Jina (Text). They are found in Īśānadeva. Jina explains Verse 197 thus—तेन कलियुगेन वीरान् भटान् हन्तीति वीरघ्ना अदृश्यन्त, न च वीरान् श्रेष्ठान् हन्तीति वीरहणोऽदृश्यन्त । ये अनम्रान् शूरानेव घ्नन्ति नतु सदाचारान् नम्रांश्च त एव तत्र दृष्टा इत्यर्थः । एतेन न्याययुद्धमेव तत्रास्तीत्युक्तम् । अथवा यज्ञे अतितप्तस्य घृतस्योपरि कुशदलेन दुग्धप्रक्षेपकारिणो याज्ञिकसंज्ञया‡ वीरघ्नाः । त एवादृश्यन्त, न च वीरहणः, वीरयते वीरः अग्निः, तमुपेक्षया घ्नन्ति वीरहणस्तादृशाः पुनर्न दृष्टाः । सर्वोऽपि लोकस्तत्र साग्निक इत्यर्थः । तथा स कलिः अभिनिर्मुक्तान् अभिभूय निर्मुक्तोऽस्तमितोऽर्कः एषां सुप्तानाम् अभिनिर्मुक्तास्तान् सूर्यास्तसमये निद्रिताननाचारान् तत्र नापश्यत्, किन्तु जीवन्मुक्तानेव अवैक्षत । जीवन्तश्च ते मुक्ताश्च तान् संसारभ्रमणोद्विग्नमानसान् ब्रह्मज्ञानिनो दृष्टवान् । 'वीरो जिने भटे श्रेष्ठे' 'नष्टाग्निर्वीरहा,' 'सुप्ते यस्मिन्नुदेत्यर्कोऽस्तमेति च क्रमेण तौ, अभ्युदिताभिनिर्मुक्तौ' इति हैमः । वीरघ्ना इत्यत्र मूलविभुजादय इति कः । वीरहण इत्यत्र ब्रह्मभ्रूणेत्यत्र ब्रह्मादिभ्य एव हन्तेः क्विबिति भूते नियमनात् वर्तमाने क्वचिदिति क्विप् ।

Jina's gloss on Verses 196 and 197 is found quoted in the later manuscript of Vidyā. As regards the earlier manuscript (B), some leaves are here missing, but it is almost certain that it did not contain the two verses in question. The number of verses in this Canto is, according to Ms. B, 217 as against 221 recognised by Nārāyaṇa, and we get the number 217 only by omitting these two verses as well as two others (66 and 161) which are also not found in Vidyā (see above).

211. C. P and Jina (Text) read कुण्ठम् for कुटम्. Vidyā reads कुटम् like N. C. P says अथ स एकं बिभीतकं वहेडानामानं वृक्षं ददर्श । धर्मेषु अकर्मठमपि रोपितम् । सर्वोद्भिदां सर्ववृक्षाणामासत्तिः आसन्नता तस्याः पूरणाय

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‡ This interpretation is found in Īśānadeva also.

रोपितम् । तथा कुण्ठं निकृष्टम् । अथवा धर्मे कुण्ठमपि रोपितम् । अकर्मठमिति कुण्ठत्वे हेतुः.

213. C. P and C (Text) read निष्पन्दस्य (i. e. निश्चलस्य). Others read निष्पदस्य (आश्रयरहितस्य). Jina remarks निःस्पन्दस्येति पाठे पदमात्रमपि गन्तुसमर्थस्येति व्याख्येयम्.

215. C. P, Jina (Text) and C (Text) read संत्रासम्, like N and Jina. Vidyā reads संतापम्. C. P says—स तत्र उद्भिदि वृत्ते विरचित आवासो येन स तथा । तस्मात् साग्नेः अग्निहोत्रिणः राज्ञो निषेकादिगुणयुक्तात् द्विजात् क्षत्रियात् तथा । कपोतादिव । यथा कश्चित् नूतनकृतावासः कपोतात् साग्नेर्जठराग्नियुक्तात् द्विजात् पक्षिणः ईक्षितात् आलोकितात् संत्रासं प्रापत् । गृहे हि कपोतप्रवेशे कपोतोपहतिप्रायश्चित्तं नाम शान्तिः क्रियते । दीक्षायुक्तात् संत्रासं प्राप ।

N remarks अग्निः कपोतजठरमन्तःप्रविष्टोऽत एव तद्भक्षिता पाषाणकणिकापि जीर्यत इत्यैतिह्यम् । उद्भिदा तृणकाष्ठादिना निर्मितगृहः पुरुषोऽग्न्युद्गारिनेत्रात् स्वोपवेशमात्रेण गृहदाहाद्यनिष्टसूचकात् गृहोपरि विलोकितात् कपोतात् वृकात् पक्षिणः सकाशाद्यथा भयं प्राप्नोति तथासावपि.

219. C. P and C (Text) read दोषान् for दोषम्. C. P, Vidyā, Jina (Text and Comm) and C (Text) read न दोषः for अदोषः. Vidyā says लोकस्य मुखे कोऽपि दोषो नास्तीति¶ दुराशया । उपचारात् नलस्य दोषं लोको ब्रूते न वा इति दुष्टाभिप्रायेण ।

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CANTO XVIII.

5. C. P, Vidyā, Īśānadeva and Jina read यदुदराम्बरम् for यदुदरान्तरम्, which N explains as यदीयो गर्भभागः. C. P says यस्य सौधपर्वतस्य उदराम्बरं मध्याकाशं मध्योल्लोचवस्त्रं वा ।

6. कामशरेण सुरभिधूपविशेषेण वृत्ताः संजाता वर्तुला वा वर्तयो यासां तास्तथा C. P.

9. C. P, Vidyā, Īśānadeva and Jina read अध्रियत for आद्रियत. C. P says—क्वापि प्रदेशे यस्य सौधस्य निकटे ये निष्कुटाः उपवनतरवः तत्र स्फुटन्तो ये कोरकप्रकरास्तेषां सौरभोर्मिभिः सान्द्रं बहलं यथा भवति तथा भीमनन्दनाया नासिकापुटमेव कुटी तत्र कुटुम्बिता वास्तव्यता अध्रियत धृता । गृहारामास्तु निष्कुटाः । पटकुटीति पाठे नासिकैव पटकुटी कणिका ।

Vidyā says दमयन्त्या यो नासिकापुटः स एव कुटी शाला तस्यां कुटुम्बिता अध्रियत धृता । दमयन्तीनासापुटमध्ये सदा तैः (सौरभैः) स्थितामित्यर्थः । कुटु-

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¶ B दोषोऽस्तीति. The next sentence is not found in B.

म्बी हि कुट्यां वसति । एतेन गृहारामकुसुमसौरभं दमयन्त्या अहर्निशं यत्रानुभूयते ।

Trans. follows N's second explanation भैमीनासापुटकुट्या कुटुम्बिता सादृश्यं धृतम्.

11. क्वापि चास्थिरविधैन्द्रजालिकः—C. P reads अस्थिरमिवैन्द्रजालिकः and says

क्वापि अस्थिरं यथा भवति एवम् ऐन्द्रजालिक इव । यथा इन्द्रजालं भवति तथा दृश्यते । अस्थिरविधेन्द्र—पाठे अस्थिराभिः विधाभिः प्रकारैः इन्द्रजालिक इति व्याख्या ।

Vidyā says अस्थिराभिश्चलाभिर्विधाभिः प्रकारैः कृत्वा इन्द्रजालिको हरिमेखलिकः. C (Text) and Jina (Text) also read अस्थिरविधेन्द्र......for......विधैन्द्र......

16. C. P—यत्र सौधे तयोर्दमयन्तीनलयोः दृष्टिभिः क्वापि प्रदेशे वापिकानामुत्तंसा ये हंसास्तेषां मिथुनानि तेषां स्मरोत्सवः अवापि । कथं यथा भवति—मत्ता ये कलविङ्काः तैः शीलिता या अश्लीलकेलिः असभ्या संभोगक्रीडा तया कृत्वा पुनरुक्तवत् यथा भवति पुनरुक्तयुक्तम् । वन्तुप्रत्ययः । पुनरुक्त इव इत्युपमाने वा वतिः प्रत्ययः । चटका अपि स्मरोत्सवं कुर्वन्तः सन्ति । ते अपि दृष्टाः ।

Jina reads पुनरुक्तिमत् and says—पुनरुक्तिमत् पुनरुक्तियुक्तं यथा स्यात् तथा । प्रथमं कलविङ्ककेलिरदर्शि अनन्तरं च मरालकेलिरिति पुनः सुरतावलोकनात् पुनरुक्तिः । पुनरुक्तिवदिति पाठे उपमानार्थो वत्प्रत्ययः । यथा कलविङ्कानां भूयोभूयः कामकेलिरदर्शि तथा हंसानामपि स्मरोत्सवोऽदर्शीत्यर्थः ।

Vidyā mentions यन्त्रकलविङ्क as a variant—यन्त्रेति पाठे यन्त्रेण रचिताः कलविङ्का यन्त्रकलविङ्का इति मध्यपदलोपी समासः । ते हि तत्र यन्त्रवशेनाश्लीलकेलिं कुर्वन्ति ।

17. C. P, Vidyā and Jina (Text) read कङ्कणालि for कङ्कणादि. C. P reads झङ्कृतैः for हुंकृतैः, which he mentions as a variant.

18. This verse (सीत्कृतान्य.......) is not found in C. P, Vidyā Īśānadeva and Jina, nor in Malli, acc. to Pt. Sivadatta.

22. C. P, Vidyā and Jina read उच्छलत् for उच्चलत्. Jina (Text) reads उल्लसत्.

C. P—

यस्य सौधस्य सा कीर्तिः जगत् अवदायति स शुद्धं चकार । दैप् शोधने । किंभूता—वैजयन्तस्य इन्द्रप्रासादस्य विजयेन आर्जिता । कस्मात्—उच्छलन्तः कलरवा हंसाः अथवा शुभ्रपारापताः तेषाम् आलिः श्रेणिः । अथच उच्छलन् लोकानां यः कलरवः तस्य आलिः श्रेणिः तत्कैतवात् । यदा कश्चित् वादे पराजीयते तदा तेन सह कलरवः कलहो भवति । पुनः किंभूता

कीर्तिः—कार्तिक्याः संनिहिताः शारद्यः शुक्लपक्षस्य च यास्तिथयः तासां निशीथिन्यः ज्यौत्स्न्यो रात्रयः तासां स्वसा । शारदाः शुक्लपक्षस्य च ये तिथयः तेषामिति वा । एवं हि कर्मधारयो दुर्निवारः । केचित्तु 'तिथयो द्वयोः' इति स्त्रीपुंलिङ्गस्य तिथिशब्दस्य अत्र कार्तिकी पौर्णमासीति यः तिथिः तस्य निशीथिनीति परपदस्य पुंसि प्रयोगं व्याकृत्य पुंवद्भावमाहुः । अन्ये तु आकृतिगणत्वात् तिथिशब्दं प्रियादिषु पठन्ति । ततश्च 'अपूरणीप्रियादिषु' इति प्रतिषेधमाहुः । कार्तिकीपूर्णिमातिथेर्या निशीथिनी तस्याः स्वसा भगिनी तद्रूपा कीर्तिः । अनुप्रासः अपह्नुतिरुपमा च ।

N says कार्तिकी 'नक्षत्रेण युक्तः कालः' इत्यणि ङीप्, अत्र कृत्तिकायुक्तो दिवसः कार्तिक इति भाषितपुंस्कत्वसंभवेऽपि 'तिथयो द्वयोः' इत्यभिधानात् पुंलिङ्गेन तिथिशब्देन समासे स्त्रीलिङ्गस्य समानाधिकरणस्योत्तरपदस्याभावात् 'पुंवत्कर्मधारय—' इति सूत्रेण न पुंवत् । ततश्च कार्तिकी चासौ तिथिश्चेति समासः । Jina remarks—यद्वा कार्तिकी पूर्णिमा तिथिर्यस्यां वर्तते सा कार्तिकीतिथिः सा चासौ निशीथिनी चेति पूर्वस्य बहुव्रीहित्वात्..........कार्तिकीति युक्तमेवोक्तम्.

24. C. P reads दारवन for दारुवन. He says शंभोः दारैः सह या वने संभुजिक्रिया संभोगः । शंभुदारु......इति पाठे शंभुदारुवनशब्देन देवदारुवनं लक्ष्यते । तत्र इतिहासप्रसिद्धा ऋषिपत्नीभिः सह संभोगक्रिया । अथवा दारुवनशब्देन भीमो भीमसेन इतिवत् देवदारुवनं लक्ष्यते । शंभोस्तत्र संभोगक्रिया । Vidyā reads दारुवन.

26. C. P—

यत्र क्वचन प्रदेशे मुनयो विश्वामित्राद्याः चित्रगाः स्थायिनो वर्तन्ते । कुतः स्थायिनः—अप्सरसां मेनकादीनां कुचकुटाः स्तनकुम्भास्तेषामवलम्बनात् । किं कृत्वा—तपोऽर्णवम् अप्रतीर्य । किंभूतम्—करेण लभ्यः हस्तप्राप्यः पारो§ यस्य तस्य भावस्तत्ता तां नीतमेव । हस्तप्राप्यं तपसः पारं त्यक्त्वा स्थिताः चित्रलिखिता ऋषय इत्यर्थः । अर्णवे......अवलम्बनैरेव स्थेयम् । अनुप्रासो रूपकं च । करणैरपारतामिति पाठे करणैः क्रियाभिः अपारतामनन्ततां नीतम् । न हि (घटा)-वलम्बिना अर्णवः तरीतुं शक्यत इति व्यतिरेकश्च इत्यन्यो व्याचष्टे. The reference is to Vidyā who reads नीतमेव करणैरपारताम् (तपोऽर्णवम्) for...... करलभ्यपारताम्.

C. P (Ms. A) reads कुचतट. Ms. C, on the other hand, reads कुचकुट, which is no doubt the right reading, as Īśānadeva, Vidyā and Jina also read कुचकुट, and N mentions it as a variant. Vidyā and Īśāna read, however, कुचकुटावलम्बिनः (मुनयः). Jina (Text) reads कुचघट, which is also the reading of N.

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§ In C पार is neuter.

28. C. P reads **जयिनोः**. Others read **जयतोः**, which Vidyā explains as **उत्कृष्टत्वेन वर्तमानयोः**.

C. P--

यत्र सौधे ते नलदमयन्त्यौ कामश्च कामरमणी च बभूवतुः। च्विप्रत्ययस्य लोपः। किमर्थम्—रतिरतीशयोरपि जयाय स्पर्धया इव। यतः जयिनोः विश्वजयनशीलयोः। किंभूतयोः—नलश्च भीमसंभवा च उभयं वीक्ष्य मुह्यतोः रूपेण जितत्वात्*। यथा अन्यत्र रतिकामौ जेतारौ तथा तयोः जयाय नलदमयन्त्यौ रतिकामौ जातौ।

Trans. follows N who says **मुह्यतोः सुरताभिलाषिणोः। जयतोः सर्वोत्कर्षेण वर्तमानयोः, अथच नलभैम्यौ स्ववशे कुर्वतोः**.

30. C. P, Vidyā and Īśānadeva read **योषिताम्** for **योषिता**. C. P reads **स्थानिनि** (Cf. 10. 135). Vidyā and others read **स्वामिनि**.

C. P—

भीमसुतया कियदपि साध्वसं न प्रापि। क्व सति—यूनि तरुणे नले योषितां पौरुषं दधति सति। विपरीतसुरते हि नायिका पुरुषभावं भजते। पुरुषश्च स्त्रियाः स्वभावम्। किंभूते नले—स्थानिनि आदेशिनि। नलस्य स्थाने दमयन्त्यादेशः संजातः। किंभूतया--श्रितः तदीयो नलस्य भावो यया सा तथा तया। तया नलादेशं प्राप्तया। तथा कियत् स्वल्पं शैशवमतीर्णया अनतिक्रान्तयापि।

Acc. to Vidyā, **दमयन्त्या साध्वसं भयं न प्रापि। नले स्वामिनि पत्यौ योषितां स्त्रीणां पौरुषं कर्म दधति। स्त्रियो यद्भूषणरचनादिकर्म कुर्वन्ति तत्र नलोऽपि करोति। न तु हठात् किमपि करोति येन तस्या भयमुत्पद्यते। अतएव श्रित आश्रितस्तदीयो नलीयो भावश्चेष्टा यया सा तया। स्वामिचेष्टां च कुरुते। नलेन तथाचरितं यथा सा नलस्यापि प्रभवति। एतेन तस्य कामकलाभिज्ञत्वमुक्तम्।**

31. **अशिश्रवत्—**

'श्रुस्रुद्रुप्रुप्लुच्युञां वा'† **इत्यभ्यासोकारस्य इकारः। 'स्रवतिशृणोतिद्रवतिप्रवतिप्लवतिच्यवतीनां वा' इति पाणिनीयम्। अन्यस्तु अशिश्रियदिति पठति व्याचष्टे च। आत्मनो गिरो वचनानि प्रियमशिश्रियत् गिरा भेजे उवाचेत्यर्थः** C. P.

Vidyā reads **अशिश्रियत्**.

35. C. P, Vidyā and Jina (Text) read **सविधम्** for **शयनम्**. C. P remarks **साध्वसादिति सर्वत्र संबध्यते। दीपकमलंकारः**. Jina (Text) reads **न बभूव संमुखी** for **न च संमुखाभवत्**.

46. C. P, Vidyā and Jina (Text) read **शयमपासयन्निजम्** for **शयमपास**

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* Mss have **जितवान्**

† From Durgasimha's **वृत्ति** on Kātantra 3. 108 of **आख्यातवृत्ति**.

यन्नयम् which is cumbrous and artificial. See N.

49. C. P—

सा तेन परिहासभाषणैः प्रीणितापि न हसति स्म। किन्तु सिष्मिये स्मितमात्रं चक्रे। युक्तोऽयमर्थः—हि यस्मात् का स्त्री स्वे आत्मीये ते प्रसिद्धे अनर्घ्ये बहुमूल्ये दन्ता एव कुरुविन्दानि माणिक्यानि तेषां मालिके द्वे माले दर्शयति परेण परस्य पार्श्वात्।

परेण इति अनिनन्तस्य कर्तुः तृतीया। कर्त्रभिप्रायाभावात् आत्मनेपदाभावात् 'अभिवादिदृशोरात्मनेपद उपसंख्यानम्' इति विभाषया विहितायाः कर्मसंज्ञाया अभावात् नित्यं तृतीया एव। यत्र तु नैवं तत्रोक्तम्—सखीनलं दर्शयमानयाङ्कित इति 15. 75. See C. P on this verse.

स्वं हि ते इति पाठे स्वशब्दः धनवचन इति स्वम् इति कुरुविन्दमाले धनम् इति आविष्टलिङ्गतया व्याख्येयम्। Vidyā reads स्वम् for स्वे.

63. व्रीडमावहति मामकं मनः—

C. P points out that आवहति means here करोति and has nothing to do with the literal meaning of the root वह. So the लज्जा is कृत्रिम, not real.

C. P says, अन्यथा रूढिच्युतमन्यार्थमिति दोषः स्यात्। यथा—विभजन्ते न ये भूपमालभन्ते न ते श्रियम्। आवहन्ति न ते दुःखं प्रसरन्ति न ते प्रियाम्॥ तथा—ते दुःखमुच्चावचमावहन्ति ये प्रसरन्ति प्रियसंगतानाम् इति दोषः। यथा—विभजतिः वटने रूढया, नतु विशेषसेवायां योगेन। आलभतिर्वधे नतु अभितो लाभे। प्रसरतिर्विसरणे नतु प्रकृष्टसरणे। एवमावहतिः करोत्यर्थे न तु साधारणे। तेन लज्जायाः कृत्रिमत्वं नतु वास्तवत्वमिति सूच्यते।

65. This verse (बाहुवक्त्रजघन......) is, acc. to C. P, an interpolation (प्रायः क्षेपकः). Īśānadeva says that it is not found in many Mss.

68. C. P reads पिधानताम् for पिधां दधत्—

स मिथो रहसि सखीं प्रियस्य आत्मनः च निशाविचेष्टितम् अभिदधतीं तां गतः, पार्श्वगतश्च सुरवरात् पिधानतां गतः, श्रुतकथः तदनन्तरं हसन् सन् दृश्यतां गतः। तां, पिधानतां, दृश्यताम् इति त्रयेण गत इत्यस्य संबन्धः। सुरवरात् पिधां दधत् इति पाठे तां हसन् इति सम्बन्धेन व्याख्येयम्। यथा स तां दमयन्तीं प्रति हसन् दृश्यतां गतः। सुराणां वरात् पिधामन्तर्धानं दधत्। पर्यायः अनुप्रासोऽपि।

Īśānadeva and Vidyā read पिधां दधत्, like N.

69. C. P and Vidyā read दधती for वदति, which alters the meaning—

सा देवी चक्रदाराणां चक्रवाक्या विरहेक्षणस्य आलोकनस्य क्षणे समये बिभ्यती सती धवस्य भर्तुः हसाय हास्याय अभवत्। किं कुर्वती—कापि वस्तुनि आत्मनो नलेन सह वियोगलक्षणे वस्तुनि अनागतमेव भविष्यत् प्रथममेव चित्तम् एवंविधं दधती। किंभूतम्—उद्यत् उत्पद्यमानम् अनिमित्तं वैकृतं यत्र

चित्ते तत्तथा । अथवा चक्रदारविरहेक्षणक्षणे सन्ध्यासमये बिभ्यती घवहसाय अभवत् । क्वापि अनिर्वचनीये रतिलक्षणे वस्तुनि चित्तं दधती । सन्ध्या तावज्जाता अथ किं किं रात्रौ भविष्यतीति उद्यदनिमित्तवैकृतं दधतीत्यपि व्याख्या[‖] ।

Nārāyaṇa's reading क्वापि वस्तुनि वदत्यनागतं, चित्तमुद्यदनिमित्तवैकृतम्. gives a better meaning—क्वापि कस्मिंश्चिद्वस्तुनि विषय उद्यदुत्पद्यमानमनिमित्तमकारणं वैकृतं हर्षशोकभयादि यस्मिन्नेवंभूतं चित्तं कर्तृ अनागतं भाविनमर्थं शुभमशुभं वा वदति ।

90, 91. C. P, Vidyā, Īśānadeva and Jina (Text) read अलीकतरकातरा for अलीकरतकातरा. C. P says अलीकतरं मृषा कातरा भीरुः.

101. C. P—

यौ वधूकुचौ कुरङ्गमदेन मृगमदेन कस्तूरिकया कुङ्कुमेन च अञ्चितौ पूजितौ अतएव नीललोहिता च रुक् ययोः तौ तथा । स नलः प्रियाया उरसि स्वयंभुवोः तयोः नखक्षतान्येव रक्तत्वात् किंशुकानि तैः अर्चनम् आचचार । अथच नीललोहितो रुद्रो यः स्वयंभूलिङ्गं भवति स कस्तूरिकादिभिः पूजितः पुष्पैरर्च्यते । नखकारणकत्वात् नखक्षतानां नखशब्देन अभिधानम् ।

103. C. P reads पूगराग for पूगभाग. Vidyā and Jina (Text) read पूगभोग.

116. C. P and Vidyā read भावभजने for भावजनने.

129. C. P, Vidyā and Īśānadeva read चमत्कृता कियत् for चमत्कार च. C. P remarks—पूर्वं कामावेशवशात् पीडा न ज्ञाता । पश्चात् दन्तदंशमधिगतवती सती पीडां जज्ञौ । उक्तं च—‘पञ्चमीगतिमुपेत्य वीक्षते, स्थाणुवारिततुरङ्गमो यथा । कामुकावपि तथा रताहवे, छेदघातकरजान्न पश्यतः ॥’[§]

131. C. P, Vidyā and Īśānadeva read ब्रूहि शास्सि तव कोपरोपिणम् for कश्चकार तव कोपरोपणाम्.

138. C. P, Vidyā and Īśānadeva read रुद्रभीति for रुद्रभूम.

141. C. P reads अल्पजीविता for अल्पजीवना. Vidyā reads अल्पजीविनी.

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CANTO XIX.

1. C. P on the last line—किंभूता गिरः—श्रुतिमधु श्रोत्रमधुरा या पदस्रक् पदानां माला तस्या वैदग्धी तया विभावितो ज्ञापितो यो भाविकः स्थायिभावैः रत्यादिभिः संसृष्टः, अथवा भाविको भव्यो यः स्फुटो रसः शृङ्गारादिः तेन भृशमभ्यक्ताः कृताभ्यङ्गाः ।

[‖] This व्याख्या is found in Vidyā.

[§] The verse is quoted by both C. P and Vidyā. The former (Ms. A) reads खेद for छेद.

7. C. P—

अमूः तारका विहायसि केनापि उच्चीयन्ते संगृह्यन्ते । किं कर्तुम्—रविरुचय एव ऋचः तासाम् ओंकारेषु स्फुटा अमला ये बिन्दवः तद्भावं गमयितुम् । तारका हि वर्तुला भवन्ति शिरोबिन्दुकं च । तथा अस्मात् शिशिरमहसः चन्द्रस्य बिम्बात् अंशवः किरणाः असंशयम् आसाम् ऋचाम् उच्चैः स्वरविरचनाय हृताः । कया—उदात्ततया । ऊर्ध्वम् आदत्ते इति उदात्तः । मन्त्रेषु किल उदात्तस्वरो भवति । किरणा अपि उदात्ता भवन्ति । ऊर्ध्वम् उपरिभागम् आददते व्याप्नुवन्ति । ओंकारस्यापि बिन्दुः मस्तके भवति ।

N says चन्द्रस्य बिम्बात् सकाशादंशवोऽप्यासामृचामुच्चैर्नितराम् उत् ऊर्ध्वमात्ततया गृहीततया, अथच लक्षणावशात् विशालतयोपरिस्थिततया वा, अथच 'उच्चैरुदात्तः' इत्युदात्तलक्षणयोगादुच्चैरुदात्तत्वेन योग्यत्वात् उदात्तस्वरस्य विरचनाय केनापि हृता इव । उदात्तस्य शिरसि उपलभ्यमानत्वव्यञ्जिकोर्ध्वा रेखा लिख्यते ।

8. C. P—गभस्तिराट् श्रीसूर्यः रात्रिं हिनस्ति । कथम्—लघु क्षिप्रं यथा भवति । तिमिरमेव चिकुरास्तेषु गृहीत्वा । क्व सति—कुमुदे तत् कर्म दृष्ट्वा मोहं संकोचं व्रजति सति । नले च नृपे दृशोः अपिधायके न पिधायके अनिमीलके भवति जागरितत्वात् उन्मीलितनयने सति । तारापतौ च चन्द्रे दूरं हृतौजसि गततेजसि सति । प्रभातसमयो हि एवंविधो जायते । कामिव हिनस्ति—रघुपतेः श्रीरामस्य मायामयीं जायां सीतादेवीं यथा रावणिर्मेघनादः केशेषु गृहीत्वा हतवान् । कथम्—लघु शीघ्रं यथा भवति । क्व सति—कुमुदे वानरे सीतां हन्यमानां दृष्ट्वा मोहं व्रजति सति । नलनाम्नि वानरे तत् कर्म दृष्ट्वा दृशोरपिधायके चक्षुर्मीलके भवति सति । दूरमतिशयेन तारापतौ च सुग्रीवे हृतौजसि सति ।

11. C. P, Vidyā and Īśānadeva read मण्डलीलयन for मण्डलीलगन. The latter two read भ्रमि for भ्रम.

C. P explains the verse thus—

अयं भगवान् अम्भोजस्य अनिबन्धनबान्धवः निष्कारणबन्धुः श्रीसूर्यः मघवत्प्रासादस्य इन्द्रधवलगृहस्य प्रघाणं बहिर्द्वारप्रकोष्ठम् अलिन्दकं वेश्मैकदेशं किमपि उपघ्नताम् आश्रयतां नयति समीपो भवति । किंभूतः—अपसरत् अरिः शत्रुभूतं यत् ध्वान्तं तस्य प्रत्यग्वियत्पथमण्डल्यां पश्चिमगगनतलमण्डले यत् लयनं लीनत्वं तेन फलन् सफलः उत्पद्यमानः अश्रान्तं स्वर्णाचलस्य भ्रमस्य मेरुभ्रमणस्य विभ्रमो विलासो यस्य स तथा । यथा यथा रविः मेरुभ्रमणं कुरुते तथा तथा तमः अपसरति । तेन सफलो भ्रमः । अनुप्रासो रूपकं समासोक्तिश्च ।

Vidyā explains अपसरदरिध्वान्त etc. thus—अपसरन् पलायमानो योऽरिः ध्वान्तं तस्य प्रत्यक् पाश्चात्यो यो वियत्पथ आकाशमार्गस्तत्र मण्डल्या मण्डलीरूपेण यल्लयनं व्रजनं तेन फलन् सार्थको भवन् अश्रान्तमनवरतं स्वर्णाचलस्य

मेरोः भ्रमिविभ्रमो भ्रमणविलासो यस्य सः ।........पलायमानशत्रुतिमिरस्य मण्डलीरूपपश्चाल्लयनेन ग्रहणायेत्यर्थः. Jina also reads लयन and says—अपसरत् यत् अरिध्वान्तं तस्य प्रतीचः पश्चिमाशायाः संबन्धिनि वियत्पथे आकाशमार्गे प्रत्यक् पश्चाद्भागेन वियत्पथे वा मण्डल्या सङ्गीभावेन यत् लयनं तिरोधानं, लगनेति पाठे अन्धकारस्य व्योममार्गे मण्डल्या लगनं संश्लेषः प्राग्दिगन्तगामित्वं, तेन फलन् सफलो भवन् अश्रान्तमनवरतं स्वर्णाचलभ्रमः कनकाद्रिप्रदक्षिणभ्रमणलक्षणो विभ्रमो विलासो यस्य सः.

12. C. P--

शशी चन्द्रः चरमां पश्चिमाम् आशामयात् । कुतः—शशस्य मृगस्य विशसनं हिंसनं तस्मात् त्रासः तस्मात् । किं कुर्वन्—रवेः श्रीसूर्यस्य श्यैनंपातां क्रीडामवधारयन् जानन् । श्येनस्येव पातो यस्यां क्रीडायाम् । 'श्येनतिलस्य पाते ञे' इति मुम् । कात्यायनीये† तु मोऽन्तः । कैः—इह नभसि महसां तेजसां विहरणैः क्रीडनैः । किंभूतानाम्—ध्वान्तान्येव ध्वाङ्क्षाः काकाः तेषां प्रमापणं मारणं तत्र पत्रिणः पक्षिणः श्येनसदृशानि महांसि पत्रिणो बाणा वा तेषां तेजोरूपाणां पत्रिणां श्येनानां बाणानां वा अधिगमनात् तस्य वृत्तान्तस्य वा अधिगमनात् तारा एव पारापताः तैः उद्डीयत । यः किल मृगयाक्रीडां करोति तस्य बाणानां श्येनानां च भयेन शशादिकं नश्यति । पारापतपक्षिणश्च उड्डीयन्ते । अनुप्रासो रूपकं समासोक्तिः काव्यलिङ्गं च ।

13. C. P, Vidyā, Īśānadeva and Jina read इयद्वियदङ्गणम् for द्युसद्वियदङ्गणम् (सुराणामजिरभूतं यद्गगनम्). They read also मुक्तिकाः for मौक्तिकाः. Vidyā says इयत् अतिमहत् वियदङ्गणम्.

16. C. P—

उदयशिखरिणः प्रस्थानि अत्र क्षणे अह्ना सह निशः रात्र्या रणे संग्रामे प्रभाते ऊष्मणा तापेन द्रुतानि द्रवीभूतानि यानि अश्भजतूनि शिलाजतूनि तेषां स्रवान् अलक्तकरसस्रुतिमार्गान् दधति । किंभूतानि तटानि—विहरन् क्रीडन् पूषा रविः येषु तानि तथा । ततोऽनन्तरम् उदयन् योऽसौ अरुणः श्रीसूर्यः तत्सारथिर्वा गरुडाग्रजः तं प्रति प्रह्वीभावो यो भक्तिश्रद्धापूर्वको नमस्कारः तस्यादरः दण्डप्रणामादिः तस्मात् अरुणानुजे गरुत्मति मिलति सति तत्सङ्गात् तेषां जतुस्रवाणां संसर्गात् वेष्टकस्य वेष्टना किमु न शङ्क्या अपि तु शङ्क्या । व्याधाः पक्षिणां ग्रहार्थम् ओषधिद्रव्यैः वेष्टकं चेपं नाम प्रसिद्धं कुर्वन्ति । स चेत् पक्षिणः शरीरे क्वापि लग्नः तदा पक्षी सुखेन चेपेन गृहीतो धर्तुं शक्यः, यतस्तेन वेष्ट्यते । अथवा गरुडे दण्डवत् लुठति सति तेषां लाक्षारसानां सङ्गात् नवा इष्टका यस्यां सा तथा नवेष्टका चासौ वेष्टना च । 'स्त्रियाः पुंवद्भाषिते'त्यादिना इष्टकाशब्दस्य

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† There is no specific Kātantra rule for such forms. But under सत्यागदास्तूनां कारे Durgasiṃha remarks—एवमन्यत्रापि मकारवर्णागमो दृश्यते । श्यैनंपाता तैलंपाता क्रीडा (Kṛidvṛitti, Pāda 1).

पुंवद्भावे कृते ह्रस्वः । यदा यागेषु चयनं भवति तदा गरुडस्य अश्मा पक्षौ पुच्छं च चीयते । ततो जतुस्रवाणां रक्तत्वात् नवेष्टकाभ्रान्त्या सा वेष्टना किमु शङ्कया । यतः अद्यकल्पे गरुडचितिः माध्यन्दिनशाखायां वर्तते श्येनचितिरथ चक्रचितिप्रभृतयः चितयो न दृश्यन्ते ।

Jina says अथच उषसि विहगग्रहणकौतुकी विहरन् पूषा येषु एवंविधान्युदयगिरिप्रस्थानि ऊष्मद्रुताश्मजतुस्रवान् अर्थात् यत्तदोः संबन्धे यत् दधाति सा उदयदरुणप्रह्वीभावादरात् अरुणानुजे मिलति सति तत्सङ्गात् तस्यारुणानुजस्य दृढसंपर्कात् वेष्टयति बन्धयति विहगानिति वेष्टकं वटादिनिर्यासप्रभृति चिक्कणद्रव्यं तेन वेष्टना न तर्क्या किमु, अपितु जतुस्रवोपेतानि प्रस्थानि । अधिगतोऽरुणानुजस्तत्रैव दृढं लग्नो यतस्तत एवमेव संभावयितुं युक्तमित्यर्थः । विहगग्राहका हि चिक्कणद्रव्ययुतां यष्टिं पादपादेरुपरि धारयन्ति । तत्र चोपविष्टो विहगः पदमात्रमपि गन्तुमसमर्थोऽनायासेनैव तैर्ग्रहीतुं पार्यत इति जातिः । सुवर्णे जतुना दृढलग्नं भवतीति सुवर्णमयो गरुड इति ख्यातस्तस्य वेष्टना बन्धनमिति केचित्.

17. C. P—

ध्रुवम् इति शङ्के । बलस्य दैत्यस्य प्रतिबलो महेन्द्रः तस्य बले सैन्ये अवस्थायिन्यः वडवा घोटिका रविरथस्य हयान् समीपगान् समीक्ष्य अश्वस्यन्ति कामयन्ते । अश्वानिच्छन्ति अश्वस्यन्ति । 'अश्वक्षीरवृषलवणानामात्मप्रीतौ क्यचि' इति क्यचि प्रत्यये असुक् आगमः । अत्र डकारस्थाने डलयोरेकत्वेन वलवा* इति पाठः । तथा च प्रायेण ऋग्वेदे लकार एवोच्चार्यते । यथा अग्निमीले पुरोहितमित्यादि । स्त्रीविषयत्वात् ङीप् नास्ति । किञ्च रथाङ्गविहंगमी चक्रवाकी गाढप्रेमा सती निजपरिवृढं स्वकान्तं संप्रति वृषस्यति रतार्थिनी सती । किंभूता—स्मरशरैः पराधीनं स्वान्तं मनो यस्याः सा तथा । 'क्षुब्धस्वान्तध्वान्त—' इत्यादिना§ इडभावो निपात्यते । 'क्षुभिवाहिस्वनिध्वनि—' इत्यादि कात्यायनः ।†

27. C. P and Vidyā read उषायोगे for उषोयोगे. N gives उषायोगे as a variant.

C. P says—अलयः जायां भ्रमरीम् उषायोगे प्रभाते नवान्नमचीकरन् भोजयामासुः । किं कृत्वा—सरोजिन्या मधुरसं मकरन्दं वितीर्य । किम्भूतम्—मुखतः मुखे कृत्वा किमपि आनीतम् । ......ज्योतिषे सङ्केतव्यवहारस्यापि दर्शनात् उषायोगे इत्यनेन उत्तराषाढासंयोग इत्यपि सूच्यते । उत्तराषाढासु च ज्योतिषग्रन्थेषु नवान्नविधानं गदितम् । उत्तराषाढाशब्देन च आषाढी पौर्णमासी

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* A वडवा इति पाठः ।

§ cf. Tattvabodhinī—स्वन, ध्वन शब्दे । इडभावे 'अनुनासिकस्य क्विझलोः—' इति दीर्घः.

† This is a Kātantra rule (Kṛidvṛitti, Pāda 6).

लक्ष्यते । तत्र च वर्षाणां प्रवृत्तिः । वर्षासु च श्यामाकाग्रयणं शाङ्खायनशाखाय ....विहितम् । मुखत आनीतमिति मुखतः अग्रतः वर्षोपक्रम एवानीतं किमपि अल्पमपीति सूच्यते । तथा च कात्यायनः अ(ा)ग्रयणमिति कर्मनामधेयमुक्त्वा 'अग्रपाकस्य' इत्याह§ । 'अग्रे पाकः अग्रपाकः प्रथमपाक इत्यर्थः'|| । मधुरसं वितीर्य इत्यनेन च 'अयं मधुपर्कं ददात्येष आरण्यानां रस' इति श्रुत्या 'मधुपर्को दक्षिणा' इति ¶कल्पेन च प्रतिपादिता मधुपर्कदक्षिणा । जायामिति......श्रौतेन पदेन दम्पत्योः कर्मसु सहाधिकारः सूच्यते ।

C. P remarks on उषा—उषा रात्रेरवसाने अव्ययम् । यथा उषातनो वायुः. But he goes on to say उषा इत्याकारान्तः अव्ययं रात्रिवचनः । तथा च 'नक्तमुषा च शर्वरी' इति हलायुधः‡ । 'उषा दोषेन्दुकान्ता' इति†, तथा 'उषा रात्रौ तदन्ते च' इति* । तथा च हेमचन्द्रः रात्रिनामसु 'स्यादुषा निशि बाणपुत्र्यां च' इत्यनेकार्थकाण्डेऽपि||| । 'अथ शर्वरी' इत्यादौ अमरकोशेनोक्तः†† । तथापि 'हारा महादेवरता तमातः इति तमापि, उषापि वासतेयी—मालायाम्' तद्व्याख्याने¶¶ । तथा 'प्रत्यूषोऽहर्मुखं कल्यमुषःप्रत्यूषसी अपि । प्रभातं च' इति 'निशां भजति, प्रतिगता उषा (वा) तदा प्रत्यूषः' इति प्रत्यूषशब्दानिर्वचने च उषाशब्दः क्षीरस्वामिना दर्शितः । तथा 'दोषा च नक्तं च रजनाविति' । (अत्र) 'उषापि—उषातनो वायुः' इति** चोक्तम् ।

30. C. P reads क्रीडानीडप्रवेशमुपेयुषाम्. N reads क्रोडान्नीडप्रवेश etc (क्रोडात् नीड......). Vidyā reads क्रोडान् नीड......

C. P explains the verse thus—

इह मधुलिहां भिन्नेषु अम्भोरुहेषु सत्सु सहचरैः सह समायतां संगच्छमानानां

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§ Kātyāyanaśrautasūtra 4. 6. 1 (आग्रयणमैन्द्राग्नमग्रपाकस्य).

|| Found in Karka's commentary on the above.

¶ Śāṃkhāyanaśrautra. sūtra 3. 12. 6 (under श्यामाकेष्टि).

‡ Abhidhānaratnamālā 1. 107. Aufrecht's edition reads नक्तमुखा च. In the Glossary appended to his edition he wrongly takes नक्तमुखा as an independent word. C. P's quotation is found in Nārāyaṇa also.

† Abhidhānacintāmaṇi 2. 57

* Ibid. 6. 169, but printed text reads उषा रात्रौ प्रगे प्रातः......

||| Anekārthasaṃgraha 2. 544.

†† 1. 3 (कालवर्ग)

¶¶ From Kshīrasvāmin's commentary. The words उषापि is not found in the printed edition. हारा महा......is from विदग्धमुखमण्डन—के भूषयन्ति स्तनमण्डलानि कीदृग्युमा चन्द्रमसः कुतः श्रीः । किमाह सीता दशवक्त्रनीता हारा महादेवरता तमातः ॥

** Kshīrasvāmin on Amara 3. 6 (अव्ययवर्ग).

मधुनो मकरन्दस्य पारणा भोजनानि आलोक्यन्ते। किंविशिष्टानाम्—भूतपूर्वं गतं गतचरं यत् दिनं तस्य आयुषो भ्रंशे विनाशे अन्ते सति दयाया उदयेन संकुचन्तो ये कमलानां मुकुलाः ते एव क्रोडानीडं तत्प्रविष्टानां तत्र क्रीडया वा नीडप्रवेशमुपेयुषाम्। क्रोडान्नीडप्रवेशमुपेयुषामिति पाठे तेषां क्रोडान् उत्सङ्गान् तानेव नीडप्रवेशमुपेयुषाम् इति वा पदम्। तदा नीडप्रवेशमुपेयुषाम् इति स्थानान्तरं नीडं समायतां तत्र आगच्छतामित्यर्थः। अतएव रात्रौ उपोषितत्वात् पारणा। भूतपूर्वे चरट्। अनुप्रासः सहोक्तिः समासोक्तिः। प्रकारान्तरव्याख्याने पर्यायश्च।

N says कमलानां मुकुलानि कलिकास्तेषां क्रोडात् मध्यात् हेतोर्नीडेषु प्रवेशमुपेयुषां प्राप्तानाम्। सन्ध्यासमयेऽपि कमलेषु स्थितानाम्, अनन्तरं च तेषु संकुचितेषु बहिर्निर्गन्तुमशक्तत्वात् संकुचत्कमलगर्भरूपेषु नीडेषु स्थितानामिति यावत्।

41. C. P, Vidyā and Jina read यदसि महतीभक्तिः for यदति महती भक्तिः, and अध्वन्यं तमम्बरपद्धतेः for अध्वन्य त्वमध्वरपद्धतेः[‡]. C. P says—

हे नल यत् त्वं यत्कारणं भानौ विषये महती भक्तिर्यस्य स तथा एवंविधोऽसि। भक्तिशब्दस्य पूरण्यादिगणे पाठात् महतीति पुंवद्भावाभावः। तत् एनम् उदित्वरम् उद्गमनशीलं त्वरितम् उपतिष्ठस्व उपस्थानेन आराधय। 'उपान्मन्त्रकरणे' इत्यात्मनेपदम्। केचिदत्र वर्णयन्ति यत् आत्मनेपदेनैव गायत्रीमन्त्रस्य करणत्वं व्यङ्ग्यम्। 'पथ्याराधनयोश्च' इति[*] वा आत्मनेपदम्। पथि कर्तरि—अयं पन्थाः श्रुघ्नमुपतिष्ठते। आराधने महामात्रानुपतिष्ठते। किंभूतम्—अम्बरपद्धतेः आकाशमार्गस्य अध्वन्यं पान्थम्। 'अध्वनो यत्खौ' इति यत्।

Īśānadeva reads यदतिमहती भक्तिः, like N, but mentions the earlier reading.

45. C. P—

इयं बुधजनानां प्रामाणिकानां कथा तथ्यव सत्यव। किल तनुजन्मनः अपत्यस्य तनौ शरीरे पित्रोर्यः शितिवर्णः कृष्णवर्णः तथा हरिद्वर्णः शाकादिवर्णः तदादिः यः आहारो भक्षणं तस्मात् जातः कालिमा भवति पितृभ्यां यः शाकाद्याहारः क्रियते तेन परिणतो गर्भस्थशरीरे कृष्णभावः। यत् शमनो यमः यमुना नदी क्रोडः शनैश्चरः तैः अमलच्छायादपि उज्ज्वलादपि इतो भास्वतः श्रीसूर्यस्य कायात् देहात् कालैः कृष्णवर्णैरभूयत। किंभूतात् कायात्—तमसाम् अन्धकाराणां पिबात् भक्षकात् यः किल कृष्णवर्णम् अन्धकारम् आहरति तस्यापत्यानि यमादीनि कालानि तदुचितमेव।

तथाच प्रामाणिकानाम् उदाहरणम्। स श्यामः मैत्रेयतनयत्वात्। यो यो मैत्रेयतनयः स स श्यामः। यथायं प्रत्यक्षः परिदृश्यमानः। तथाचायं तस्मात्

[‡] This is N's reading—हे अध्वरपद्धतेर्यज्ञमार्गस्य अध्वन्य महायाज्ञिक नल.

[*] This is a Kātantra rule.

श्यामः। अस्मिन् अनुमाने प्रत्यक्षदृष्टं श्यामं मैत्रेयतनयं दृष्टान्तीकृत्य कश्चित् देशान्तरगतस्यापि मैत्रेयतनयस्य श्यामत्वं साधितवान्। तदनुमानं प्रतिवादी दूषयति। दृष्टान्ते मैत्रेयतनये श्यामत्वं मैत्रेयतनयत्वात् हेतोर्न, किन्तु शाकाद्याहारपरिणतत्वम् उपाधिः। योऽयं श्यामः स शाकाद्याहारपरिणतत्वात् श्यामः। गर्भस्थे अस्मिन् मात्रा शाकादिहरिद्वर्ण आहारो गृहीतः तत्परिणामोऽयम्। तस्मात् पूर्वो हेतुः अप्रयोजकत्वात् हेत्वाभासः।

तथाच उपाधिलक्षणम्। साधनाव्यापकत्वे सति साध्यसमव्याप्तिरुपाधिः। साध्येन श्यामत्वेन समा व्याप्तिर्यस्य हेतोः स तथा। यो यः श्यामः स स शाकाद्याहारपरिणतः। यो यः शाकाद्याहारपरिणतः स स श्यामः इति समा व्याप्तिः। क सति-साधनस्य मैत्रेयतनयस्य¶ अव्यापकत्वे सति। यो यो मैत्रेयतनयः स स शाकाद्याहारपरिणतः इति व्याप्तिर्नास्ति। तस्य अन्याहारपरिणतत्वसंभवात्। तथा अन्यदपि उपाधिलक्षणम्—समासमाविनाभावावेकत्रस्थौ यदा तदा। समेन यदि नो व्याप्तस्तयोर्हीनोऽप्रयोजकः॥ इति। अस्यार्थः। यदा एकत्र साध्ये श्यामत्वलक्षणे समासमाविनाभावौ हेतू स्तः संभवतः। एकः शाकादिलक्षणः समव्याप्तिः। अपरश्च मैत्रेयतनयत्वादिलक्षणः असमव्याप्तिः। यो यः श्यामः स स मैत्रेयतनय इति (व्याप्तिः) नास्ति अपरस्यापि श्यामस्य संभवात्। तयोः द्वयोः समासमव्याप्तिकयोः हेत्वोर्मध्यात् यो हेतुर्मैत्रादिः समेन शाकादिना* व्याप्तो नो भवति स हीनः अप्रयोजकः हेत्वाभासः। तृतीयम् उपाधिलक्षणम्—एकसाध्याविनाभावे मिथःसंबन्धशून्ययोः। साध्याभावाविनाभावी स उपाधिर्यदत्ययः॥ मिथःसंबन्धः परस्परव्याप्तिः तया शून्ययोः तद्रहितयोः उभयोः मैत्रेयतनयत्वशाकाद्याहारपरिणतत्वलक्षणयोः हेत्वोः एकस्मिन् साध्ये श्यामत्वे अविनाभावे सति व्याप्तौ सत्यां तयोर्मध्यात् यस्य हेतोः अभावः शाकादिपरिणतत्वाभावः साध्याभावेन श्यामत्वाभावेन सह अविनाभावी व्यापकः स शाकादिलक्षणो हेतुरुपाधिः। यथा यत्र यत्र श्यामत्वाभावः तत्र तत्र शाकाद्याहारपरिणतत्वाभावः। यथा उभयवादिसंप्रतिपन्ने गौरवर्णे कस्मिंश्चिदपत्ये इत्युपाधिप्रकारो दिङ्मात्रेणोक्तः।

52. C. P—

अहम् इति जाने। श्रुतिमयतनोः भानोः बलेः दैत्यस्य सदनाध्वना पातालेन। अधराध्वना पाठान्तरम्। अध्वना बलिसद्मना इत्यपि। विहरणकृतः सतः त्विषां कान्तीनां दश शतानि साक्षात् प्रत्यक्षं वेदशाखाः सहस्रसंख्या अहिपतिः शेषनागः सहस्राभ्यां दृग्भिः लोचनसहस्रद्वयेन पृथक् निशि निशि शृणोति। किंभूताः शाखाः—सह स्वरैः उदात्तादिभिः वर्तन्ते। एकेन सहस्रेण वर्द्धेन श्रोत्रेन्द्रियेण कल्पितेन शृणोति चक्षुःश्रवस्त्वात्। अक्रमेण च अपरेण सहस्रेण रूपव्यञ्जकेन अन्यावयवानभिभूतैः तेजोऽवयवैरारब्धेन चक्षुरिन्द्रियेणैव भास्वरा देदीप्यमाना

¶ C तनयत्वस्य

* C शाकादिहेतुना

अस्य भानोः त्विष एव शाखाः पश्यति। शुक्लं भास्वरं च रूपमिति सामान्येन तेजसो रूपप्रतिपादनात् भास्वरा इत्युक्तम् । तथाचोक्तम्–"तेजोरूपस्पर्शसंख्यापरिमाणपृथक्त्वसंयोगविभागपरत्वापरत्वद्रवत्वसंस्कारवत् । शुक्लं भास्वरं च रूपं तेजसः । तच्च अणुकार्यभावात् द्विधा । शरीरेन्द्रियविषयभेदात् कार्यं त्रिविधम् । विषयसंज्ञकम् चतुर्विधम्—भौमं दिव्यम् उदर्यम् आकरजं च । तत्र दिव्यमबिन्धनम्। सौरं विद्युदादि"* इति विषयसंज्ञकस्य दिव्यस्य सौरस्य कार्यं रूपस्य तेजसो भास्वरत्वं प्रतिपादितम् । अनुप्रास उत्प्रेक्षा रूपकमतिशयोक्तिश्च ।

Vidyā says—

भानोः त्विषां भासां दश शतानि सहस्रसंख्याः शाखाः अहिपतिः शेषः पृथक् भिन्नाः शृणोति, तथा पश्यति चेत्यहं जाने। कीदृशस्य भानोः—श्रुतिमयतनोः वेदमयशरीरस्य। तथा बलेः सदनाध्वना पातालमार्गेण विहरणकृतः क्रीडाकारकस्य । काभिः कृत्वा शेषः शृणोति पश्यति चेत्याह—सहस्राभ्यां दृग्भिर्नेत्रैः । निशि रात्रौ सूर्यस्य पातालगमनात् । कीदृशीः शाखाः—सहस्वराः उदात्तादिस्वरयुक्ताः । कथं पश्यति शृणोति चेत्याह--अक्रमेण युगपत् । सूर्यो हि वेदमयः स च पातालमार्गे विहरति । तत्र शेषोऽस्ति । तस्य च फणासहस्रमस्ति । अतएव एकैकस्यां फणायां नेत्रद्वयसम्भवात् नेत्राणां द्वे सहस्रे भवतः । अतएव एकेन नेत्रसहस्रेण पश्यति, (अपरेण नेत्रसहस्रेण शृणोति) इत्यर्थः, शेषस्य चक्षुःश्रवस्त्वात् ।

53. C. P reads अङ्गुलिताङ्गता for अङ्गुलिलाङ्गिमा.

C. P—

ते अमी भानोः प्रवालरुचः विद्रुमवत् पल्लववत् वा रक्ताः कराः किरणा अथ च हस्ता वर्तन्ते । येषाम् अग्रे प्रथमं बहु अधिकं खरता तीव्रता न प्रतिभासते खलु । तथा कमलसुहृदः पद्मविकाशकाः । कराणां हस्तानाम् अग्रे अग्रभागे बहुनखरता बहवो नखराः पाणिजा येषां तेषां भावस्तत्ता भासते। कमलसदृशाः तथा पल्लववत् रक्ताश्च भवन्ति हस्ताः । तत् उचितम् उचितं यत् एषाम् अवयवैः एकदेशैः जालेषु विवरेषु अन्तःप्रवेशिभिः कियत् किञ्चित् आयतैः दीर्घैः सद्भिः । कियदवयवैरिति समस्तं वा पदम् । अङ्गुलितया अङ्गुलिभावेन अङ्गता आलिङ्गिता अङ्गत्वमवलम्बितम् । अङ्गुलयः अपि आयता भवन्ति । अङ्गुलिलिङ्गतेतिपाठे एषाम् अङ्गुलिलिङ्गता कियदवयवैरालिङ्गिता । अङ्गुलय एव लिङ्गं चिह्नं येषां कराणां ते तथा तेषां भावः तत्ता । अङ्गुलीनां लिङ्गतापि वा । ये किल हस्ता भवन्ति ते किल अङ्गुलिभिरनुमीयन्ते । किरणा अपि विवरप्रविष्टा अङ्गुलिसदृशा अतएव कराः । अनुप्रासः श्लेष उपमा च ।

N reads अङ्गुलिलङ्गिमा and explains लङ्गिमा as 'beauty' (see Voc.). He

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* The passage cited is from the Praśastapādabhāshya on Vaiśeshikasūtras 2, 1, 3 (51) with slight omissions and variations.

says आयतैः एषामेव कियदवयवैः एषां किरणानां पाणीनां च य आलिङ्गितः संबद्धश्चासावङ्गुलिलङ्गिमा च, अङ्गुलिवल्लङ्गिमा मञ्जिमा आलिङ्गिताङ्गुलिलङ्गिमा तदुचितमुचितम् । गवाक्षविवरप्रविष्टैः किरणावयवैः किरणानामङ्गुलीतुल्यत्वादाश्रिताङ्गुलिवच्चारुता युक्तैव । जालेष्वन्तःप्रवेशिभिरायतैरेषां कियदवयवैः कर्तृभिरङ्गुलिलङ्गिमा आलिङ्गिता समालिङ्गिष्यते इत्युन्वितम् । आलिङ्गिता, लिगिधातोः पक्षे कर्मणि लुट् पक्षे निष्ठा. Vidyā also reads लाङ्गिमा, which he explains as लगनत्वम्. He says अङ्गुलीभिः कृत्वा क्वचिदपि लग्यते । अगिरगिलगीति दण्डकधातुः पश्चात् घञ् । ततो लङ्गस्य भावो लङ्गिमा इमन्¶. Jina reads अङ्गुलिचारुता, while acc. to Pt. Sivadatta, Malli reads... वल्गुता. Jina (Text) reads......लङ्गता. Jina remarks अङ्गुलिचङ्गता इति पाठेऽपि 'चङ्गः शोभनदक्षयोः' इति विश्ववचनात् पूर्वोक्त एवार्थः.

54. C. P and idyā read नयनयोराधेयत्वम् for नयनयोर्द्राक्पेयत्वम्.

55. C. P reads तीक्ष्णक्षुरात् सवितुः करात् for तीक्ष्णैः क्षुरैः सवितुः करैः. Vidyā and Jina read तीक्ष्णक्षुरैः.

C. P reads तिमिरकबरीलूनीम् for लूनाम्. He explains the verse thus—

दिनं दिवसः निशां रात्रिं निरदीधरत् निर्वासयामास । दिवाकीर्तिरिव नापित इव । किं कृत्वा—तिमिरकबरीलूनीं कृत्वा तिमिरमेव कबरी वेणी लूना यस्याः सा तिमिरकबरीलूनी रात्रिः एवंविधां रात्रिं कृत्वा । 'क्तादल्पाख्याया' मित्यनुवर्तमाने 'अस्वाङ्गपूर्वपदाद्वा' इति अस्वाङ्गपूर्वपदात् विकल्पस्य वक्ष्यमाणत्वात् 'बहुव्रीहिश्चान्तोदात्तात्' इति वचनात् स्वाङ्गपूर्वपदात् लूनशब्दात् नित्यं ङीष्* । कबरशब्दात्तु 'जानपदकुण्डगोणस्थलभाजनागकालनीलकुशकामुककबराद्वृत्त्यमत्रावपनाकृत्रिमाश्राणास्थौल्यवर्णानाच्छादनायोविकारमैथुनेच्छाकेशवेशेषु' इति ङीष्प्रत्यये ईकारः । कस्मात्--सवितुः करात् तीक्ष्णक्षुरात् कर एव क्षुरः तस्मात् तिमिरकबरीलूनीं कृत्वा । ध्रुवमिति शङ्के । इदमवनीतलं तस्य तस्य पदार्थस्य छाया तत्तच्छायं तस्य छलात् लूनकबरीसकाशात् पतयालुभिः केशस्तोमैः अधवलं कृष्णं परितः स्फुरति । यः किलापराधी निर्वास्यते स दिवाकीर्तिकरात् तीक्ष्णक्षुरात् वपनं कृत्वा निष्काल्यते‡ ततश्च पतितैः केशसमूहैः पृथ्वीतलम् अधवलं भवति । हरिणीवृत्तानि । अनुप्रास उपमा रूपकमुत्प्रेक्षापह्नुतिश्च ।

Jina and Vidyā read तिमिरकबरीं लूनां कृत्वा for तिमिरकबरीलूनां कृत्वा. Vidyā says दिनं निशां निरदीधरत् । किं कृत्वा—सवितुः करैः कृत्वा तिमिरमेव

¶ The Ms. reads लिगि, लिङ्गस्य and लिङ्गिमा, but we get the correct reading from Īśānadeva who as usual follows Vidyā and reproduces him---हस्तेन ह्यङ्गुलिभिः कृत्वा क्वचिदपि लग्यते etc. Īśānadeva explains लाङ्गिमा also as लीला.

* Kāśikā gives केशलूनी as an example.

‡ C निष्कास्यते

कबरीं लूनां छिन्नां कृत्वा. Malli seems to read तिमिरकबरीलूनीम्, like C. P. Pt. Sivadatta gives the following Footnote — 'जातिकालसुखादिभ्यः परवचनम्' इति लूनेति निष्ठान्तस्य परनिपातः । 'बहुव्रीहेश्चान्तोदात्तात्' इति ङीष् इति जीवातुः. Jina remarks on the reading तिमिरकबरीलूनाम् followed by N— कबरीलूनामिति पाठस्तु लूनशब्दस्य क्तान्तत्वेन पूर्वनिपातप्राप्तेरुद्वेद्यः.

56. C. P—

यः किल शङ्खो नाम मुनिः स श्रेयसे धर्माय सृष्टशब्दः । शङ्खेन किल स्मृतिं कुर्वता शब्दाः सृष्टाः । यस्य सोदर्यो भ्राता दिवि लिखितो नाम ऋषिः द्विजेन्द्रः विप्रोऽस्ति स्वर्गे विद्यते । अद्धा श्रद्धाकरम् अस्य शङ्खनाम्नः ऋषेः करच्छेदं हस्तच्छेदं पश्चादपि म्लानिस्थानं पश्य । अस्य हारिणः हरणशीलस्य यः कलङ्कः चौर्यापवादः तत् म्लानिकारणम् । शङ्खेन भ्रातुः लिखितस्य ऋषेः वाटिकायां फलमेकमननुज्ञातं गृहीतम् । ततो भ्रात्रा अधिकृतेन शङ्खेन राज्ञः पार्श्वे दण्डो याचितः । राज्ञा ब्राह्मणोऽदण्ड्य इति कृत्वा दण्डो न कृतः । पश्चात् भ्रात्रा स्वयमेव त्वं हस्तच्छेदं कुरु इति अनुशिष्टो हस्तच्छेदं चकारेति इतिहासः ।

The story is found in the Mahābhārata Śāntiparva, chap. 23 (Kumbhakonam ed.)

58. C. P—

सरसीरुहां पद्मानामपि दृशामपि लोचनानां च तत् वास्तवं स्वाभाविकं साजात्यं समानजातित्वम् ऐक्यमस्ति । शब्दस्य प्रवृत्तिनिमित्तमुभयत्र एकमेव सामान्यमित्यर्थः । यदेव साजात्यं मूलं यस्याः सा यन्मूला कविनृभिः कविभिः चक्षुषः पद्मैः उपमा आद्रियतेतराम् † ।

यत् पाथोजानां कमलानां विमुद्रणप्रकरणे विकासनप्रस्तावे अंशुमान् श्रीसूर्यः दृष्टीः लोचनान्यपि पद्मानि भणित्वा निर्निद्रयति । निद्रारहितानि कुरुते । इदमेकं कारणं समानजातित्वे । द्वितीयं चेदम् । यच्च स्वेन अक्ष्णा हरिः श्रीकृष्णः जलरुहां कमलानां सहस्रं पूर्णयति स पूरयति स्म एकं न्यूनं कमलं निजं लोचनमुद्धृत्य पूरितवान् । पुरा किल हराराधनं कुर्वता श्रीकृष्णेन सहस्रकमलैः प्रतिदिनं मया पूजा कार्या इति प्रतिज्ञाय उपासीनेन परमेश्वरेण भक्तिपरिज्ञानार्थं परिगणितकमलसहस्रमध्यात् एकस्मिन् हृते सति स्वमेकं नयनमुद्धृत्य पूजा कृता इत्यागमः । यदुक्तम्—हरिस्ते साहस्रं कमलबलिमित्यादि ।

The story occurs in the Lingapurāṇa, chap. 98.

60. C. P reads पणिभव for फणिभव found in most commentators. He explains the verse thus—इह उषसि प्रभाते वायसेन काकेन एष कोकिलः किम् इति पृष्टः । किंविशिष्टेन—पृच्छां शंसति यः किंशब्दः तद्रूपा प्रत्येकं वारं वारं नियमिता वाक् येन* । वायसो हि प्रातः किं किं किम् इति शब्दं करोति । स च

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† In A this portion beginning with सरसीरुहां पद्मानामपि is at the end.

* पृच्छाशंसि पृच्छासूचकं यत् किंशब्दरूपं काकेत्यादि तेन प्रतिनियमिता संयुता वाक् यस्य स तथा तेन Vidyā.

पृच्छावाचकः । किं पृष्ट इत्याह । हे कोकिल त्वं भण वद फणिभवशास्त्रे फणिभवः पाणिनिः तस्य व्याकरणे तातङः आदेशस्य कौ स्थानिनौ । तथाच फणिनोऽपत्यं पाणिनिः । 'गाथि विदथिकेशिगणिपणिनश्च' इति । फणिभव इत्यशुद्धः पाठः । तुह्योरिति हि सूत्रं पाणिनेः । न तु भाष्यकारस्य । अत एतस्य कौ आदेशिनौ कयोः स्थाने तातङ भवति इति प्रश्ने सति स कोकिलः विहिततुहीवागुत्तरोऽभूत् विहितं तुही इति वागेव उत्तरं येन स तथा । तुही तुही इति शब्दं प्रातः पिकः करोति । उत्तरवचनश्रवणादुन्नयनं यत्र पूर्ववचनानाम् इति उत्तरालंकारेण पूर्वः प्रश्नो ज्ञातः । 'तुह्योस्तातङ्ङाशिष्यन्यतरस्याम्' इति पाणिनीयम् । शार्ववर्मिकेऽपि आशिषि तुह्योस्तातणिति वक्तव्यम् । तुप्रत्ययस्य हिप्रत्ययस्य च तातङ् भवति । मालिनीवृत्तम् । उत्प्रेक्षा उत्तरं च ।

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CANTO XX.

21. C. P and Vidyā read इक्षुकुक्षिजैः (मौक्तिकैः). C. P. says रसाल इक्षुस्तद्भेदाः पुण्ड्रकान्तरकादयः । आदिशब्दात् कोशकाराद्याः ।

Vidyā says इक्षुकुक्षिजैर्वंशकाण्डमध्योत्पन्नैः. N reads इन्दुकुक्षिजैः.

C. P quotes the following two verses found in धन्वन्तरीयनिघण्टु 4. 120, 122—

इक्षुः कर्कोटको वंशः कान्तारो वेणुनिःसृतः§ ।
इक्षुरन्यः पौण्ड्रकश्च रसालः सुकुमारकः ॥
अन्यः करङ्कशालिः* स्यादिक्षुयोनीक्षुतालिका† ।
तथान्य इक्षुगन्धा‡ स्यादिक्षुरः कोकिलाक्षकः ॥‡

32. C. P, Vidyā and Jina read नालोकते for न लोकते.

54. C. P-इयं वयस्या सखी अस्य दिनस्य मन्तुमपराधं क्षन्तुं सोढुं व्यवस्यताम् अपराधसहनाय व्यवसायं करोतु । यत् अत्र दिवसे निशिधातोरर्थं चुम्बनं नोऽस्माकं न आचरति । निशीव यथा रात्रौ चुम्बति तथा दिवसे न । अतो दिनस्यापराधं सहित्वा चुम्बनं करोतु । णिशि चुम्बने ।

C. P, Vidyā, C (Text) and Jina (Text) read व्यवस्यताम्, while N and Jina read व्यवस्यतात्. Jina remarks व्यवस्यतामिति पाठे आत्मनेपदं चिन्त्यम् । इयं वयस्या अस्य दिनस्य मन्तुं क्षन्तुं त्वया व्यवस्यतां व्यवसायं प्रार्थ्यतामिति कर्मण्यात्मनेपदमिति केचित् । तदपि......व्यवसीयतामिति प्राप्तेरुपेक्ष्यम्.

62. C. P and Vidyā read संनिधाय for संनिधाप्य.

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§ Ānandāśrama ed. reads वेणुनिस्वनः.

* Ibid. करकशाली

† Ibid. इक्षुवालिका

‡ Ibid. तथाऽन्यश्चेक्षुगन्धः

‡ For details see राजनिघण्टु.

63. C. P and Vidyā read आश्वसभ्यम् (आशु+असभ्यम्) for आस्स्व सभ्यम्.

C. P says अहमाशु शीघ्रं तत् रहोवृत्तम् इयं भूपमेव अभिधापये वादयामि । किंविशिष्टं रहोवृत्तम्—असभ्यमश्लीलं ग्राम्यम्. N says त्वम् आस्स्व तिष्ठ । सभ्यं मध्यस्थं सत्यवादिनमिमं भूपं नलमेवाभिधापये.

119. C. P, Vidyā and Jina (Text) read अनार्हन्ती for अनर्हन्ती. C. says हन्त खेदे । सा इयं किमनार्हन्ती अनौचिती । तु पुनर्यदहं युवां विप्रलभे तत् किमनुचितम् । अर्हतो भाव आर्हन्ती । कौमारप्रक्रियायां यण्प्रत्यये अनुषङ्गलोपाभावः । पाणिनीये तु ब्राह्मणादेराकृतिगणत्वात् 'गुणवचनब्राह्मणादिभ्यः कर्मणि च' इति ष्यञ् । 'अर्हतो नुम् च' 'षिद्गौरादिभ्यश्च' इति ङीष् ।

Vidyā says यथा भवन्तौ यां वञ्चयतस्तथा अहमपि भवन्तौ वञ्चयामीत्युचितमेवेत्यर्थः. N, on the other hand, says यत् तु पुनः अहं युवां प्रतारयामि सेयमनर्हन्ती अयोग्या अनुचितकारिणी हन्त कष्टं चित्रं वेति काकुः.

135. C. P and Vidyā read विराधितयोः for विरोधितयोः, and श्रद्धास्यध्वम् for श्रद्धातव्यम्.

C. P—यूयं हे सख्यः एतयोर्मत्सख्योर्वाचि वाक्ये न श्रद्धास्यध्वं तथेति प्रत्ययो न कार्यः । यतो मया विराधितयोः उदकार्द्रवस्त्रकरणेन अपराधितयोः. Jina remarks श्रद्धास्यध्वमयं पाठस्तु अशुद्ध एव. He reads श्रद्धास्यध्वे (तत्त्वबुद्धिं न करिष्यथ).

138. C. P—

कुलस्त्रीव्यवस्थया स्थापयन्ति स्थापत्याः । यद्वा तिष्ठत्यस्मिन् वंशे इति स्थः घञर्थे कः । स्थश्चासौ पतिश्च स्थपतिः तत्र भवा इति 'दित्यदित्यादित्यपत्युत्तरपदाण्यः' ।

139. C. P—

हे धृष्टे हे धार्ष्ट्ययुक्ते सख्यौ इतः अपयातं युवाम् । वां युवयोः अश्लीलशीलतामसभ्यस्वभावत्वं धिक् निन्द्यम् । इति उक्ते सत्यौ सख्यौ च ते द्वे अपि उक्तवन्तः ते सौविदल्लाश्च सर्वेऽपि भिया व्यतिद्राते स्म निर्गताः । व्यतिपूर्वो द्राधातुरात्मनेपदी । द्विवचनतापेक्षयात्मनेपदम् वर्तमानाया आते । तथा स्थापत्यबहुत्वापेक्षया बहुवचनम्, अन्ते । 'आत्मने चानकारात्'* इति नलोपः । ते इति स्त्रीलिङ्गद्विवचनं पुंल्लिङ्गबहुवचनं च । ते च ते च इति द्वन्द्वे 'त्यदादीनि सर्वैर्नित्यम्' इत्यथवा 'पुमान् स्त्रिया' इति पुंल्लिङ्गबहुवचन एकशेषत्वं ते इति ।

Both N and Jina remark द्रातेः परस्मैपदित्वादात्मनेपदं चिन्त्यम्. Jina adds क्रियाव्यतिहाराभावात् अथ । परस्परकरणमपि क्रियाव्यतिहार इति मतेन यद्यपि स्थापत्यभयात् सख्यौ पलायिते स्थापत्याश्च पश्चाल्लग्नाः सख्योर्भयात्

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* Kātantra, Ākhyātavṛitti, Pāda 5.

स्थापत्याः पलायिताः ते च तेषां पश्चात् इति संप्रहरन्ते राजान इतिवत् क्रियाव्यतिहारः संभवति, तथापि द्रातेर्गत्यर्थत्वात् । 'अगतिहिंसाशब्दार्थ'......इति प्रतिषेधात् चिन्त्यमेव ।

151. C. P, Vidyā and Jina (Text) read स्मरशरव्यताम् for स्मरशरव्यथाम्. In 158 they read अकथयत् for अचकथत्, and in 159 अपि हतम् for उपहतम्.

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CANTO XXI.

7. C. P and Jina (Text) read नीलित for मीलित. N says कस्तूरिकया मीलितः संबन्धं प्रापितो मौलिर्यस्य. Vidyā and Īśānadeva say मीलितो मर्दितः. The later ms. of Vidyā reads मालित.

8. C. P, Vidyā, Īśānadeva and Jina read ततोऽथ for पुरोधाः. C. P says ततोऽथ......अनन्तरम् आप्तो हितकारी शुचिः......ब्राह्मणादिः तं स्नपयति स्म. Acc. to Jina ततः पुरोहितः तं स्नपयति स्म । तीर्थवारिलहरीः उपरिष्टात् अथ साकल्येन संदधत् प्रक्षिपन् । 'अथ प्रश्नसाकल्ययो'रिति हैमः । ततोऽथेति निपातसमुदायः आनन्तर्यार्थे इत्यपरे । C (Text) reads जनौघः for पुरोधाः.

11. अङ्गमङ्गमनुकं परिरेभे तम्—C. P, Vidyā and Īśānadeva read अनु किम्. N says अनुकमात्मनः कामुकम्. Acc. to the earlier commentators अङ्गमङ्गमनु लक्षीकृत्य प्रत्यङ्गं किं परिरेभे.

20. C. P, Vidyā, Īśānadeva and Jina (Text) read करतालुतिल for करकालतिल. C. P says करतालुनि हस्तमध्ये तिलो नाम सामुद्रशास्त्रप्रसिद्धः लक्षणविशेषः.

27. Vidyā and Īśānadeva read सुकृतसौध for सुगतसौध found in C. P, Jina and N. C. P says सुगतसौधानि बुद्धाण्डानि (C बुद्धालयानि)। सुकृतसौध....इति पाठे सुष्ठु कृतानि यानि सुधाधवलितानि (सौधानि) ।

32. C. P, Vidyā, Īśānadeva and Jina (Text) read श्रद्दधानहृदयं प्रति for the artificial श्रद्दधानहृदयप्रति found in N. C. P says तं नलं श्रद्दधानं हृदयं यस्य तं तथाविधं प्रति च अम्बरमणिः श्रीसूर्यः शाम्बम् अन्तः स्वचित्तमध्ये निरचैषीत् निश्चिकाय । शाम्बोऽयमिति निश्चयं चकार ।

40. According to N, the verse(ऽयम्बकस्य पदयोः......) is क्षेपक; so he does not explain it, the meaning being the same as that of 39. C. P, Vidyā and Īśānadeva explain the verse fully. C. P remarks on सैष—सैष इति जहदजहल्लक्षणा । 'सोऽचि लोपे चेत् पादपूरणम्' इति सुलोपः. Vidyā says सैष इति सन्धिप्रतिषेधो न भवति पादपूरणत्वात् । तदुक्तं कातन्त्रविस्तारे—न तदः पादपूरणे । यथा—सैष दाशरथी राम इति. Īśānadeva also says तथाच सूत्रं कातन्त्रविस्तरे etc. ......विस्तर seems to be the correct reading.

42. C. P—

स महीभृत् उत्तमं पुरुषं श्रीकृष्णं पुरुषसूक्तविधानैः सहस्रशीर्षा इत्यादिषोडशर्चेन आह्वानासनवस्त्रोपवीतपाद्यार्घ्याचमनगन्धपुष्पधूपदीपनैवेद्यप्रणामप्रदक्षिणविसर्जनैः षोडशोपचारैः, तथा षोडशर्चेन तेनैव निजशरीरे श्रीकृष्णशरीरे चाङ्गन्यासकरन्यासैश्च महति स्म पूजयति स्म । तथा द्वादशापि केशवस्य मूर्त्तीः द्वादशाक्षरमन्त्रम् 'ओं नमो भगवते वासुदेवाय' इति मन्त्रमुदीर्य ववन्दे ननाम । केशवनारायणमाधवगोविन्दविष्णुमधुसूदनत्रिविक्रमवामनश्रीधरहृषीकेशपद्मनाभदामोदरसंज्ञाः । उपरितनदक्षिणभुजात् प्रभृति प्रादक्षिण्येन भुजचतुष्टये यथासंख्यं शङ्खचक्रगदापद्मानि केशवमूर्त्तौ । अधस्तनदक्षिणभुजादारभ्य शङ्खचक्रगदापद्मैः नारायणः । उपरितनवामभुजादारभ्य शङ्खपद्मगदाचक्रैर्माधवः । अधस्तनवामभुजादारभ्य शङ्खचक्रगदापद्मैः गोविन्दः । उपरितनवामभुजादारभ्य शङ्खचक्रगदापद्मैः विष्णुः । उपरितनदक्षिणभुजात् च शङ्खपद्मगदाचक्रैर्मधुसूदनः । अधस्तनवामहस्तात् शङ्खपद्मगदाचक्रैः त्रिविक्रमः । अधस्तनदक्षिणभुजात् शङ्खचक्रगदापद्मैर्वामनः । अधस्तनवामभुजात् शङ्खपद्मचक्रगदाभिः श्रीधरः । अधस्तनवामभुजात् शङ्खगदाचक्रपद्मैः हृषीकेशः । अधस्तात् दक्षिणभुजात् शङ्खपद्मचक्रगदाभिः पद्मनाभः । उपरि दक्षिणभुजात् शङ्खगदाचक्रपद्मैः दामोदरः । मार्गमासप्रभृतिद्वादशमासेषु केशवादिमूर्त्तयः पूज्याः ।

अथवा दशावताराः । बलभद्रलक्ष्मणौ च । इत्थं द्वादश ॥

For the twelve images of Vishṇu and some corrections see Appendix C.

58. C. P, Vidyā, Īśānadeva and Jina read अभ्युपैमि for अभ्यवैमि.

60. C. P and Vidyā read दानवाघ for दानवाद्य. Īśānadeva has the latter reading, but gives the former as a variant. C. P says— दानवानामघं दुःखं पापं तदेव गहनं वनं ततः प्रभव उत्पत्तिर्यस्य स तथा । दानवेन हिरण्यकशिपुना दुःखिते जगति नृसिंहो जातः । किंविशिष्टः—वैरिदारिणां दिविषदां देवानां सुकृतेन अस्त्रग्रामसंभवाय अस्त्रग्रामसंभवं वा भवत् मनुजार्धं मानुषार्धं यस्य स तथा । स तावत् लब्धवरत्वात् केवलेन सिंहेन मनुष्येण वा न म्रियते ।............... (देवानां) सुकृतेन अर्धेन सिंहः अर्धेन च नरः एवंविधः अपूर्वरूपः परमेश्वर एवास्त्रग्रामो बभूवेत्यर्थः ।

N says दानवानामाद्यस्य हिरण्यकशिपोर्गहने सभामहोद्याने प्रभवः प्रकटनं यस्य. Īśānadeva says वैरिदारीणि यानि दिविषदां देवानां सुकृतानि धर्मास्तान्येव अस्त्राणि तेषां ग्रामः समूहस्तस्मात् संभवः संभूतिर्यस्य तादृग्भवन् मनुजस्यार्धो यस्य स तथा.

61. Vidyā and Īśānadeva read उदराम्बु for उदरान्धु (उदरमेव) अन्धुः कूपः). Vidyā says उदराम्बुनिविष्टामुदरपानीयनिमग्नाम्.

63. C. P, Vidyā and Īśānadeva read बलिनोक्त (voc.) for बलिनोक्तम्.

65. Īśānadeva and Vidyā read विधृतिः for विवृतिः. Vidyā says त्वया

आशयस्य हृदयस्य विधृतिरधैर्यं किं क्रियते । अथवा आ समन्तात् शयस्य हस्तस्य विधृतिर्विशेषधारणं सर्वत्र हस्तप्रसारणं किमिति त्वया क्रियते ।

67. अथच नव भूमेः जम्बूद्वीपस्य खण्डानि । भारतहरिवर्षकिंपुरुषेलावृतभद्राश्वकेतुमालरम्यकहिरण्मयोत्तरकुरुसंज्ञानि C. P.

69. C. P—हे राम रघुतिलक विधाता खलु तं रामं भार्गवं प्रथममेवासौ हस्तलेखं हस्तोलकमसृजत् । भवदर्थं त्वदर्थं तव सर्गार्थम् । किंभूतम्—जन्मस्थानमुत्पत्तिभूता रेणुका यस्य ।

Vidyā and Īśānadeva read जन्मस्थानरेणुकमसंभवदर्थम् for......रेणुकमसौ भवदर्थम् found in C. P and N. Vidyā says असंभवन् अविद्यमानः अर्थः प्रयोजनं यस्य तम् । त्वयि विद्यमाने तस्य किमपि प्रयोजनं न संभाव्यते ।

71. All except N read रघुवत्स for रघुवीर.

72. C. P on the last two lines: लङ्घितश्च भवता किमु न द्विर्वारिराशिरुदकाङ्कगलङ्कः—

भवता वारिराशिः किमु द्विर्न लंघितश्च अपि तु लंघितः । किम्भूतः समुद्रः—उदकस्य अङ्कगा मध्यगा लङ्का यस्य स तथा । पक्षे को वा अरीणां राशिः समूहो न लंघितः । कथं यथा भवति—उत् उत्कृष्टम् अकं दुःखम् अंको लक्षणं यस्य गलस्य कण्ठस्य स उदकांकः एवंविधो गलः कण्ठो यत्र लंघने तद् यथा भवति । क्रियाविशेषणम् । यदा अरीणां गलः छिद्यते तदा उत्कृष्टेन अकेन दुःखेन अंकितः चिह्नितो भवति ।

76. The verse might refer also to the story how Rāma lay down his life after Lakshmaṇa had drowned himself in the Sarayū. See the concluding chapters of the Rāmāyaṇa.

85. C. P, Vidyā and Jina (Text) read तावकीपरतनोः for तावकापरतनोः

C. P explains the verse thus—

हे बलभद्र त्वं हली तावक्याः परतनोः आदिमूर्तेः सितकेशः श्वेतकेशः स एष शेषनागः । असौ तव अवतारः बलः शेषश्च तस्या मूर्तेः यो जरन् पलितश्चिकुरनालः केशनालः तस्य विलासं धत्ते । तत् साधु उचितम् । पूर्वं किल पृथिवी दैत्यभरनिर्भराक्रान्ता देवैः सहिता आदिमूर्तेः परमेश्वरस्य सन्निधौ निजाधिकारम् उद्गणयांचक्रे । ततो देवेन निजशिरस उत्क्षिप्य कृष्णश्वेतकेशौ मुक्तौ । तौ भारोद्धारार्थं कृष्णबलदेवाववतीर्णौ इति पुराणे । (बलः) शेषनागश्च उभौ धवलौ च । श्रीकृष्णः श्यामः । 'स्त्रिया पुंव'दित्यादिना प्राप्तस्य पुंवद्भावस्य न कोपधाया' इति प्रतिषेधः । कालापकेऽपि 'संज्ञापूरणीकोपधास्तु न' इति प्रतिषेधः । शितिकेशः इति पाठे भगवन् शितिकेशः कृष्णकेशः त्वं कृष्णावतारः । शेषो द्वितीयः श्वेतः पलितकेश एव केशो हली बलभद्रः । सितकेश इति तत्पुरुषस्य उत्तरपदार्थप्राधान्यात् स एवेति प्रधानकेशशब्दः परामृश्यते । अप्रधानस्यापि हि सर्वनाम्नानुवृत्तिर्दृश्यते । यथा—अथ शब्दानुशासनम् । केषां शब्दानामिति । तथा वैदिका

लौकिकज्ञैश्चेति । अत्र लोकात् तेषामसंग्रह इति । तेषामिति लौकिकानामिति परामर्शः । तदुक्तम्—सर्वनाम्नानुवृत्तिः वृत्तिच्छन्नस्यापि । वृत्तिस्थप्रधानस्यानुवर्तने किमु वक्तव्यमिति । कैमुतिकन्यायोऽपिना सूच्यते । राज्ञामेकादशे सैके त्रिशामित्यत्र सर्वनामव्यतिरेकेणापि गर्भाष्टमे इत्यतो गर्भशब्दानुवर्तनं विज्ञानेश्वरेण स्वमतं वर्णितम्¶ ।

Vidyā's explanation of the last two lines is missing in both the mss. used by me. He explains the first two lines thus—किलेत्यागमे । त्वमेव हली बलभद्राङ्को हला । तावकी त्वदीया या परतनुः शरीरं तस्याः सितः शुभ्रो यः केशस्तथा स एव बलभद्र एव शेषोऽनन्तः ।

Jina says तावक्याः तव संबन्धिन्याः अपरायाः अन्यस्याः तनोः.

N says न विद्यते परोत्कृष्टान्या यस्याः सा तावकी अपरा तनुस्त्वत्संबन्धिनी सर्वोत्कृष्टा सत्त्वमूर्तिस्तस्याः सितकेशः श्वेतकेशरूपो हली तवावतारोऽशावताररूपोऽसौ हली त्वं किल । 'तावकापर–' इति पाठः साधीयान् । यतः 'युष्मदस्मदोः' इत्यणि तवकादेशे वृद्धौ च 'वृद्धिनिमित्तस्य––'इत्यादिना पुंवद्भावप्रतिषेधे प्रसक्तेऽपि कर्मधारयत्वात् 'पुंवत्कर्मधारय—' इति प्रतिप्रसवात् पुंवद्भावः ।

86 and 87. These two verses (ह्वयगन्धवह—and रेवतीशसुषमा––) are not found in C. P, Vidyā, Jina (Text) and Īśānadeva.

88. C.P––हे विभो त्वं मां पाहि । किम्भूतः—एका चित्तस्य संततिर्यस्य सः । तथा बौद्धानां हि बुद्धिसंततिरेका प्रवाहरूपा । तस्याम् अनेके क्षणाः । तथा हे अद्वयवादिन् विज्ञानव्यतिरेकेण द्वितीयं नास्ति । तथा तव त्रयी वेदत्रयी न परिचिता । अथच त्वं बुध उच्यचे । यस्त्रयीप्रामाण्यं न मनुते स कथं बुधः । वेदवाक्यमप्रमाणं वाक्यत्वात् कालिदासादिवाक्यवत् । किम्भूतः––विधुतं निराकृतं कोटिचतुष्कं येन स तथा । तथाच–नासन्न सन्न सदसन्नचाप्यनुभयात्मकम् । चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदुः ॥ तथा पञ्चबाणविजयी । तथा षट् अभिज्ञालक्षणा* व्यवहारा यस्य । पञ्चेन्द्रियाणि षष्ठं मनः । तेषां षट् अभिज्ञानानि यस्य । अत्र एकद्वयत्रयीचतुःपञ्चषट् इति संख्यावैचित्र्यक्रमः ।

92. C. P––दशतयं दशावयवं दशसु मासेषु भवति गर्भवासलक्षणं दुःखं व्युदस्य अपनय । अथवा त्रिविधं कायिकम् । चतुर्विधं वाचिकम् । त्रिविधं मानसम् । एवं दशविधं दुःखम् । तथा च श्रीमहाभारते––प्राणातिपातं स्तेयं

¶ Ref. to Mitāksharā on याज्ञवल्क्य 1. 14—गर्भाष्टमेऽष्टमे वाब्दे ब्राह्मणस्योपनायनम् । राज्ञामेकादशे सैके विशामेके यथाकुलम् ॥ Mitākshara says गर्भग्रहणं सर्वत्रानुवर्तते । समासे गुणभूतस्यापि गर्भशब्दस्य......उभयत्राप्यनुवर्तनं कार्यम् । 'गर्भादेकादशे राज्ञो गर्भाद्धि द्वादशे विशः' इति स्मृत्यन्तरदर्शनात्.

* C अभिज्ञान......For षडाभिज्ञ see Vocabulary sub. voce.

च परदारमथापि च । त्रीणि पापानि कायेन नित्यशः परिवर्जयेत् ॥ असत्प्रलापं पैशुन्यमनृतं तथा । चत्वारि वाचा राजेन्द्र न जल्पेच्च कदाचन ॥ अभिध्या परदारेषु[‡] परवित्तेऽथ हिंसनम्[¶] । मनसा त्रीणि कर्माणि न कदाचिच्च चिन्तयेत् ॥

93. C. P, Vidyā, Īśānadeva (Text) and Jina read विष्णुयशसः श्वसदर्थम् for विष्णुयशसश्च सदर्थम् found in N.

C. P—भवता विष्णुना हे कल्किन् तव जनयितुः पितुर्विष्णुयशसो विष्णुयश इतिनाम्नो ब्राह्मणस्य नाम अभिधानं श्वसन् जीवन् सान्वयः अर्थो यस्य तत् श्वसदर्थं सार्थकमभूत् । विष्णुरेव यशः कीर्तिरूपो यस्य स विष्णुयशाः । किंभूतेन भवता—उर्व्यां पृथिव्यां भ्रमता । तथा रणरेणुभिः पाण्डुरेण । अतएवोत्प्रेक्ष्यते—देहिना मूर्तिमता यशसा इव ।

Vidyā says विष्णुयशा इति नामधेयं श्वसदर्थं सान्वयार्थमभूदासीत् । विष्णुर्नारायणो विष्णु व्यापि च यशो यस्य सः । द्वयस्य घटनात् ।

N explains his reading thus—विष्णुयशसस्तन्नामकस्य जनयितुः पितुः विष्णुरिति नाम भवता च त्वयैव कृत्वा सदर्थं सान्वयमभूत् ।

94. C. P does not explain the verse. He says सन्तमद्वयेति त्यक्तः श्लोकः. Vidyā fully explains it, but he and Īśānadeva read यशोऽर्जुनबीजम् for यशोऽर्जनबीजम्—अर्जुनस्य यशः कीर्तिस्तदेव अर्जुनः कुकुभवृक्षस्तस्य बीजमिव । बीजपूर्वं हि सहस्रार्जुनेनाराधितो दत्तात्रेयस्तेन वरो दत्तस्तत्प्रसादेन तादृशमद्भुतं यशः सहस्रार्जुनेन प्राप्तम् ।

Īśānadeva remarks about दत्तात्रेय—किल तन्मार्गे (विधिः) निषेधो वा नास्तीति । यदुक्तम्—निस्त्रैगुण्ये पथि विचरतां को विधिः को निषेधः इति ।

108. C. P—वस्तु घटपटादिकं हे भगवन् भिदानां भेदानां वास्तु आश्रयो न घटते । कैः—यौक्ता युक्तिसिद्धाः नैकविधा अनेकबाधाः प्रतिषेधा विरोधाश्च तैर्न घटते । तत् तस्मात् एतत् विश्वम् तव ईहितम् इच्छामात्रम् अविद्यावशात् तेन विजृम्भिता उल्लसिताः ते तव घटपटमठादयो नीलपीतादयः पचतिपठतीत्यादयः सत्त्वद्रव्यत्वपृथिवीत्वमृदुत्वघटत्वादयश्च भेदा यत्र तत्तथाविधं विश्वम् । त्वन्मायया सर्वमिदमिति तत्त्वस्य निर्वचनम् । एकमेवाद्वितीयं ब्रह्म नेह नानास्ति किञ्चनेति वेदान्तवाक्यात् एकमेव तत्त्वं मायया भेदः । तथाहि इह खलु नीलपीतादिभेदज्ञानस्य प्रत्यक्षादिप्रमाणतामङ्गीकुर्वाणाः केचित् भेदनिराकरणपराणाम् एकमेवाद्वितीयं ब्रह्म नेह नानास्ति किञ्चनेत्यादीनाम् आगमवचनानां गौणतां वदन्ति । तदयुक्तम् । यो हि प्रत्यक्षेण भेदावगमस्तत् प्रत्यक्षं किं भेदमेव ज्ञापयेत् किं वा वस्त्वपि । यदि केवलं भेदमेव गोचरयेत् तन्न भेदज्ञानस्य केवलस्यानुपलम्भात् । नहि वस्तुनोः घटपटयोः ज्ञानं विना घटात् पटस्य भेद इति ज्ञातुं शक्यम् ।

[‡] According to Nārāyaṇa's interpretation परदोषेषु.

[¶] C हिंसने.

अथच वस्त्वपि गोचरयति। तर्हि भेदपूर्वकं वस्तु अथच[¶] वस्तुपूर्वकं भेदम्। न प्रथमः कल्पः। प्रथमं भेदस्य ज्ञातुमशक्यत्वात्। एवं नापि द्वितीयः पक्षः क्षणिकस्य ज्ञानस्य व्यापारद्वयक्रमानुपपत्तेः। प्रथमं वस्तु ततो भेदं क्रमेण न गोचरयति। ज्ञानं तर्हि युगपदेव वस्तु तद्भेदं च प्रत्यक्षं गोचरयति। तदपि न, यतो घटपटलक्षणव्यवच्छेद्यव्यवच्छेदकज्ञानज्ञानजन्यं भेदज्ञानं कथं समसमयं संभवति। कारणकार्ययोः पूर्वोत्तरकालभावित्वात्। किञ्च न भेदस्य भावस्वभावतासंभवः तस्य विदारणात्मनो वस्तुस्वरूपत्वे किञ्चन वस्तु न स्यात्। एकत्वं हि अभिन्नैकार्थसमवायि भेदश्च विदारणस्वरूपत्वात् द्विधाकारी। तत एकत्वेन सह भेदस्य विरोधः तथा भेदज्ञाने सति घटपटवस्तुज्ञानं वस्तुज्ञाने च[†] भेदज्ञानम् इतीतरेतराश्रयदोषात् बाधश्च। ततो नैकः कश्चिदपि सिध्यति। तस्मात् बाधात् वस्तुस्वरूपातिरिक्तः स्वतन्त्रो भेदो न घटते। विदारणात्मकत्वेन एकं वस्तु इति ज्ञानेन सह भेदस्य विरोधाच्च वस्तुस्वरूपं भेद इत्यपि दुरुपपादम्। तर्हि वस्तुधर्मो भेद इत्यस्तु। तदपि न। स किं वस्तुनः सकाशात् भिन्नः अभिन्नः भिन्नाभिन्नो वा। न तावत् भिन्नः यतो भिन्नत्वे भेदवस्तुनोर्मध्ये एकेन भेदेन भाव्यम्। सोऽपि भेदोऽपि भिन्न इति भेदेन तस्यापि अन्येनेति अनवस्थादोषः। अथाभिन्नः तर्हि वस्त्वेव न भेदः। भिन्नाभिन्नयोर्भावाभावयोः सहानवस्थानलक्षणविरोधादेव भेदस्य भिन्नाभिन्नत्वं न घटते। चतुर्थः प्रकारश्च नास्त्येव। तस्माद्भेदो निरूप्यमाणः न निरूपणपद्धतिमध्यास्ते। तस्मान्न प्रत्यक्षं भेदावगमायालम्। "असति प्रत्यक्षविषयत्वे भेदस्य, अनुमानस्यापि व्याप्यव्यापकभेदज्ञानाधीनस्य भेदावभासे प्रामाण्यं निरस्तम्। तथा आगमस्यापि अभिधानाभिधेयभेदावबोधनिबन्धनस्य भेदे प्रामाण्यं दत्तजलाञ्जलिः। अर्थापत्तिरपि तिलेभ्य एव तैलमिति अर्थक्रियाव्यवस्थान्यथानुपपत्तिप्रभवा नान्तरेण तिलादिकारणभेदावभासं व्यवस्थासिद्धिरित्यन्योन्याश्रयात् न हेतुभेदज्ञाने प्रमाणम्...........। इत्थं निरस्तनिखिलप्रतिकूलतर्कात्, वेदान्तवाक्यनिकरान्निखिलोऽपि भेदः। शक्यो निषेद्धुमिति सिद्धमनाद्यविद्या,तद्वासनाविरचितभ्रममात्रसिद्धिः॥" इति श्रीमदानन्दबोधाचार्यैरपि न्यायमकरन्दे भेदं निराकुर्वद्भिरुक्तम्[*]।

तस्माद्वस्तु भिदानां वास्तु न घटते। किन्तु स्वप्नव्यवहारवत् व्यावहारिको भेदो मायावशादिति सिद्धम्।

Īśānadeva also says भिदानां भेदानां वास्तु वासस्थानं वस्तु पदार्थो न घटते। किल यथैव सामग्र्या घट आरभ्यते तयैव पट आरब्धुं न शक्यते इति घटात् पटो भिन्न एवेति भिदानां घटपटादिवस्तु स्थानं भवतीत्यादि बहुप्रकारो

[¶] अथवा ?

[†] A भेदे ज्ञाते सति.....,वस्तु ज्ञातं च

[*] A is here incomplete. C's citation is full, but contains mistakes. The citation of neither A nor C fully agrees with the printed text of Nyāyamakaranda. See Chowkhamba edition, P 54 ff.

भेदप्रतिपादने नैयायिकानां मतेऽस्तीति। तन्न घटत इत्यर्थः। कुतश्चेदित्याशङ्क्याह—यौक्ता युक्तिप्रतिपादिता ये नैकविधा नानाविधा बाधा विरोधाश्च तैः। अद्वैतमते घटात् पटो भिन्नो न भवति। तत्र हि नानाप्रकारा बाधाः सन्ति विरोधाश्च। तथाहि घटात् पटो भिन्नः किं स्वरूपभेदात्. अथ वैधर्म्यात् आहोस्विदितरेतराभावात् इत्यादि विकल्पं विधाय सर्वेषां पदार्थानामभेदं प्रतिपादयति। ननु तर्हि प्रत्यक्षतो दृश्यते तत् किमित्याह—तत्तस्मात् भो भगवन् इति तत्त्वशब्दव्याख्यानम्। इति किम्—एतज्जगद्वर्तते। कीदृशम्—तव यदीहितमभिलषितमविद्यास्वरूपं तस्य प्रभावेण ते ते घटपटादिभेदा यत्र तत्। इति तत्त्वशब्दार्थः। तवैवायं प्रपञ्च इति। अन्यथा भेदयुक्तिर्नास्तीति भावः।

114. भुवि चेतसि is the earlier reading for भविनां हृदि. C. P says चेतसि भुवि मन एव पृथिवी तत्र. N says भविनां संसारिणां हृदि.

121. C. P, Vidyā, and Īśānadeva read वसुधाविवस्वान् for वसुधासुधांशुः. In 122 they read परिरिप्सुमभ्य for......... परिरिप्सुमभ्य. Vidyā and Īśānadeva read अतितरालसाङ्गी for अतिभरालसाङ्गी found in C. P and N. C. P says अतिभरम् निर्भरम् अलसमङ्गं यस्याः सा तथा। केचित्तु अतितरालसाङ्गीति पठन्ति। अतितरामलसमङ्गं यस्या इति समासेन अभिहितत्वादाम्नोरप्रयोग इति च व्याचक्षते।

123. C. P, Vidyā, Jina (Text) and Īśānadeva read असित for अशित (भक्षित). Vidyā says असितमतिनीलं यद्बिम्बीफलं तस्य विपाको विशिष्टोऽतिशयेन यः पाकः स एव स इव वा चञ्चुकोटिर्यस्य तस्य। अतिनीलं हि बिम्बीफलं पक्वं सदतिशयेन लोहितं भवति। एतेन अतिरक्तचञ्चोरित्यर्थः।

126. C. P, Vidyā and Īśānadeva read अभाषत for अभासत.

127. Vidyā says असौ वीणा प्राक् पूर्वं तमविनयं दुराचारं परिवादमकीर्तिमेत्य गत्वा लोके जगत्यधुनापि परिवादिनी विदिता विख्याता। परिवादोऽपवादोऽस्या अस्तीति†। तं कमपवादमित्याह—यत् यस्मात् कारणात् सा वीणा स्वरेण षड्जनिषादादिना संगता संबद्धाभूत् बभूव। अथच स्वरसमात्मगर्वं गता। किमर्थम्—भैम्या दमयन्त्या या तुला साम्यं तस्याधिगतिः प्राप्तिस्तस्यै। यतः कीदृशी—धृता आश्रिता कलानां वंशजीवानां तथा गुणानां तन्त्रीणां यद्भूमा बाहुल्यं तस्य भूमिः स्थानं यया सा तथा। परिवादिनीवीणायां हि सप्त तन्त्र्यो भवन्ति। तावत्य एव जीविकाः। दमयन्त्यपि एवंभूता। धृता आश्रिता अखिलाः समस्ता याः कला गीतवाद्यादिका, गुणाः सौन्दर्यादयश्च तेषां यद्भूमा बाहुल्यं

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† N says परिवादं स्फुटं दोषं प्राक् पूर्वमेत्य प्राप्य, अथच परिवादं वीणावादनसाधनम्। परिवादयोगात् परिवादिनी। अथच वीणावादनसाधनयुक्ता।

तस्य भूमिराधारभूता । ततो दमयन्तीसाम्यगर्वो वीणया कृतः । अतः स परिवादः । अत्र श्लेषातिशयोक्त्यलंकारः । कला जीवा च कथ्यते ।

128. C. P, Vidyā, Īśānadeva and Jina (Text) read चापलभाग्भवन्ती for चापलमाभजन्ती.

129. C. P—

तस्या दमयन्त्या मृदुस्वरं कण्ठनालं वल्लकीनां वीणानाम् अखिलं सारमाकृष्य विधिना (किमु) न असर्जि अपित्वसर्जि । तेन कारणेन किमु वा कथं वा वीणा हीणा सती आन्तरम् आभ्यन्तरं तरलभावं चपलत्वम् अवाप्य लयेषु द्रुतमध्यविलम्बितेषु कोणं वादनदण्डं न अमुचत् न मुमोच । यस्य किल सारं सर्वस्वं गृहीतं भवति स लज्जित आलयेषु गृहेषु तरलत्वम् अनवस्थामरतिं प्राप्य कोणं न मुञ्चति ।

Īśānadeva, Vidyā and Jina (Text) read किमुतालयेषु for किमु वा लयेषु—वीणा किमुत किमालयेषु आश्रयेषु कोणं वादनदण्डं नामुचत् न तत्याज । यस्याः किल सारमाकृष्यते साऽन्तःसुषिरा भवति । तथा सान्तरालत्वं प्राप्य ह्रीणा सती आलयेषु गृहेषु कोणं न मुञ्चति । Īśānadeva remarks एतेन पिनाकीवादनमुक्तम्.

132. C. P and Jina (Text) read भूभृद्भवाङ्गभुवि for भूभृद्भवाङ्कभुवि. C. P says सा भूभृतः पर्वतात् भवा पार्वती राजा चन्द्रः शिखायां मुकुटमणिर्यस्य भर्तुस्तस्य श्रीमहेश्वरस्य अङ्गभुवि शरीरभूमौ वर्तते । त्वं भूभृद्भवा राजकन्या अस्य राज्ञां शिखामणेः भर्तुः नलस्य अङ्गभुवि† उत्सङ्गे ।

Īśānadeva and Vidyā read भूभृद्भवाङ्ग भुवि—अङ्ग भो दमयन्ति भुवि भूमौ अस्य राजशिखामणेः भूपचूडामणेर्नलस्य सा यत् भूभृद्भवा राजपुत्री त्वं भवसि । भूभृद्भवा पार्वती किल राजचूडामणेः चन्द्रचूडामणेः शंभोर्भवतीति युक्तमेव ।

C. P, Vidyā, Jina and Īśānadeva read—विदितस्य for कलितस्य—

(त्वं) नाकपालस्य इन्द्रस्य कलनायां प्रधानमध्ये गणनायां विदितस्य तव भर्तुः (नलस्य संबन्धिनी) C. P.

Vidyā says नाकपालस्य इन्द्रस्य या कलना समताज्ञानं तया विदितस्य विख्यातस्य* । शंभोरपि नाकपालकलनया विदितस्य । शंभुर्हि कपालधारीति प्रसिद्धः । द्वौ नञौ प्रकृतमर्थं गमयतः । (न कपालकलना कपालधारणा अकपालकलना, न अकपालकलना नाकपालकलना i. e कपालकलना । तया प्रसिद्धस्य शंभोः).

135. C. P—

इयं तन्वी मदनाय जयं दत्ते । किंभूता—जनितं पत्रवल्लीनां निवेशनं यया सा तथा । तथा साक्षीकृतेन्दु सदृशीकृतचन्द्रं वदनं यस्याः । किमेतत् मध्यस्थम्

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† N reads अंकभुवि and explains it as उत्संगदेशे.

* N who reads कलितस्य says नाकपालस्येन्द्रस्य कलनांऽशत्वेनैकीभवनं तया कलितस्य व्याख्यातस्य राजत्वादिन्द्रांशत्वेन प्रसिद्धस्य भर्तुर्नलस्य संबन्धिनी.

उदरस्थं यत् दुर्बलतमत्वं तस्य फलम् यदत्र अस्यां विषये तव भुक्तिः। किंभूतस्य—भर्त्सितो निराकृतो मत्स्यकेतुर्येन तस्य तथा। यत्र किल विवादे सति भोग्या भूमिः जयपत्रशासनलिखितप्रमाणन्यायेन साक्षिप्रामाण्येन च यस्य जयं दत्ते येन लब्धा भवति तं निराकृत्य अन्यस्तां भुंक्ते तत्र ज्ञातव्यम्—मध्यस्थाः सभ्यसभापतिप्राड्विवाकादयो दुर्बलतमाः प्रतिभुवो वा अन्तरस्थाः। अत्र च मदनं निर्जित्य भवानिमां भुंक्ते। तथाच—आगमेऽपि बलं नैव भुक्तिः स्वल्पापि यत्र नो*। तस्माद्भोगप्रमाणम्। तथा—पश्यतोऽब्रुवतो भूमेर्हानिः विंशतिवार्षिकीति याज्ञवल्क्येन स्मृतत्वात् †।

142. मृषा ययुः—मृषा मिषेण C. P. C. P, Vidyā, Jina (Text) and Īśānadeva read सान्ध्यवेलम् for सान्धिवेलम् found in N and Jina. The latter says दिनरात्रिसन्धिवेलायां भवं सान्धिवेलं सन्ध्यासमयसंभवम्.

C. P, Vidyā, Jina (Text and Comm.) and Īśānadeva read निकोचवत्या (दृशा) for निकोचवत्यः (सख्यः) found in N. Vidyā says: कीदृश्यः (सख्यः)—कुपिता क्रुद्धा या निजसखी दमयन्ती तस्या दृग् नेत्रं तया अर्धदृष्टाः। किमिति मां परित्यज्य यूयं प्रयाथेति मुग्धत्वात् क्रोधः। कीदृश्या दृशा—तदा तस्मिन् समये निकोचवत्या संकोचितया।

149. C. P reads तेज्यते (तीक्ष्णीक्रियते) for निज्यते found in Īśānadeva, Jina (Text and Comm.) and N. Jina says निज्यते शुद्धीक्रियते निशितो विधीयते. With regard to Vidyā, Ms B. which is older reads निश्यते (निशितः क्रियते). The later Ms. reads both तिज्यते and निज्यते. Nārāyaṇa says निज्यते 'णिजिर् शौचे' इत्यस्मात् कर्मणि यक्। नकारे तकारभ्रान्त्यैव तिज्यत इति पठन्ति। तदसत्. Jina adds तिजि क्षमानिशानयोरित्यस्य स्वार्थिके सनि क्षमायां तितिक्षते इत्येव रूपं भवति। निशाने च चुरादिपाठात् तेजयतीति भवति। C. P remarks तिज्यते इति पाठस्तु विचार्यः। यथाकथञ्चित् समर्थ्यः। तथाच—अपि चार्थान्तरेऽप्येषां वचेरान्तिरिवाग्रतः। प्रयुज्यमानो नेत्यादि¶ प्रायेण परिदृश्यते॥ इति प्रायवचनात् रोहिलेन कर्म प्रवचन्तीति कर्मप्रवचनीयव्युत्पत्तावुक्तम्। एवं त्यादेरपि क्वचित् प्रयोगो गुपादीनां न विरुद्धः।

158. C. P, Vidyā, Īśānadeva and Jina (Text) read आरभ्यते for अभ्यस्यते.

161. The fight between Garuḍa and Indra is described in the Mahābhārata (Ādiparva), which relates how Garuḍa brought the nectar from heaven by defeating Indra, in order to emancipate his mother from slavery.

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* याज्ञवल्क्य—व्यवहाराध्याय, verse 27.

† Ibid, verse 24.

¶ A नित्यादिः (?)

CANTO XXII.

6. C. P, Vidyā and Īśānadeva read तिर्यक्करावली for निर्यत्करावली.

7. C. P—स महानटः श्रीमहादेवः अङ्ग पुनः वियता आकाशेन तन्वा शरीरेण हारं किं तनोति । नु इति वितर्के । कया—ताराणां नक्षत्राणां श्रेणिः सैव स्रक् माला तया । सांप्रतं किं कृत्वा—भानुरागे सूर्यलौहित्ये सति ईशां सन्ध्याम् ईश्वरीं संध्याय संस्मृत्य । किंभूताम्—कुनटीमपि कुत्सितमीषत् नटति अवतिष्ठते अस्थिरत्वात् । हारो हि तारासां मौक्तिकानां श्रेण्या भवति । यः किल काञ्चित् स्मरति स तदर्थं हारं प्रगुणयति ।

अथच महानटो नर्तकः सभायाः अनुरागार्थं[*] कौ पृथिव्यां नटीं भार्यां सन्धौ भवामाकार्य तन्वा शरीरेण अङ्गहारम् अङ्गविक्षेपं तनोति । नाटके हि मुखप्रतिमुखगर्भविमर्शनिबर्हणादयः सन्धयो भवन्ति । स्त्रीप्रधानत्वाच्च तस्य नटी ईशा भवति ।

यः किल महानटो धातुवादी स भानुरागे ताम्रे[‡] कुनटीं मनःशिलां संधाय क्षिप्त्वा तारस्य रूप्यस्य श्रेणिस्रजा वियता च अभ्रकेण च अङ्गयोग्यं हारं करोति ।

Nārāyaṇa and Jina who follows him give several alternative explanations of this verse. C. P's explanation is the best. Vidyā reads तारा for तार and explains the verse thus—सांप्रतमधुना महानटः शंभुरङ्ग पुनर्हारं किं तनोति कुरुते । कया हारं तनोति—वियतापि आकाशेनापि मूर्त्या । अष्टमूर्तिर्हि भगवान् । कया कृत्वा—ताराश्रेणिस्रजा नक्षत्रपंक्तिमालया । किं कृत्वा—ईशामीश्वरीं देवीं संध्यां पितृप्रसूं संध्याय संस्मृत्य । कीदृशीं संध्याम्—भानुरागे सूर्यलौहित्ये सति कुनटीमपि मनःशिलामिव । संध्याया लोहितपीतत्वात् । इत्येकोऽर्थः । स महानटो महानर्तक ईशां देवीं कुनटीं कौ पृथिव्यां नटीं संध्याय । कीदृशीम्—संधौ भवा संध्या ताम् । नाटके हि पात्रप्रवेशलक्षणोऽपि संधिर्भवति । सभाया अनुरागे सति । तथा शरीरस्य वियता विस्तीर्णया[§] ताराश्रेणिस्रजा शुद्धमौक्तिकमालया अङ्गहारमङ्गविक्षेपं तनोति इति द्वितीयोऽर्थः । ईशां श्रेष्ठामित्यपि व्याख्येयम् । अत्र श्लेषालंकारः । पुनरर्थेऽङ्गशब्दः ।

N remarks संध्यारागः कियानवशिष्टोऽस्ति, मुक्तातुल्यानि नक्षत्राणि च

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[*] C सभायाम् अनुरागनिमित्तम्

[‡] Wrongly corrected into ताम्ररागे in a marginal note in A.

[§] Jina says वियतापि व्योम्नोपलक्षितया च । यद्वा व्योमरूपया लक्षणया च व्योमविस्तीर्णया । यद्वा आ सामस्त्येन वियद् यस्याः तया आवियता व्योमव्यापिन्या च. Again, वियतातिविशालया तारश्रेणिस्रजा मौक्तिकमालया.

किंचिद्दृश्यानि जातानीति भावः । तारशब्दस्य नक्षत्रकनीनिकाभिधायित्वं दशमसर्ग एवोक्तम् ।

Īśānadeva remarks—सांप्रतं स महानटः शिवोऽङ्गहारमङ्गविक्षेपं किं पुनस्तनोति । संध्यां स्मृत्वा नृत्यते इति पाशुपतानां स्थितिः । हरस्यापि तापसत्वादिति भावः । महानट ईश्वरः । यदुक्तम्—ईशो महानटो भीम इति । तारशब्देन शुद्धमौक्तिकमुच्यते । यदुक्तम्—तारो मुक्तादिसंशुद्धौ तरणौ शुद्धमौक्तिके ।

10. C. P—अहमित्यवैमि दिग्वाससा विभुना श्रीमहादेवेन पूर्वमयमेव पश्चिमककुभो विभागः शिवाया विवाहे पुष्पसिन्दूरिकापर्वणि पर्यधायि परिहितः । यतः सन्ध्यया सरागः । विवाहात् चतुर्थवासरे प्रथमोत्सवे रक्तवस्त्रं परिधीयते यत् सा पुष्पसिन्दूरिका ।

Vidyā remarks अत्रानुप्रासोत्प्रेक्षालंकारः । प्रथमं विवाहमहोत्सवे यत् परिधीयते सा रक्तसिन्दूरिका.

11. N takes सती and उमा as referring to Śiva's two wives in different generations-Daksha's daughter and Pārvatī respectively. Vidyā's explanation is different, and he reads द्विसन्धी अभि for द्विसन्धीमभि. He says भो सुनेत्रे दिग्वाससा शंभुना उभे द्वे दिशौ वसने वस्त्रे द्विसन्धी सन्ध्याद्वयमलम्भिषातां प्रापिते । कीदृशे दिग्वसने—अभ्यधिको यो रागो लौहित्यं तेन शोभा कान्तिर्ययोस्ते । कीदृशेन—यदुमां पार्वतीमुद्वहता । कीदृशीम्-सतीं साध्वीम् । विवाहकाले रक्तवस्त्रयुग्मं परिधीयते । अथवा द्विसन्धी सन्ध्याद्वयमभि लक्षीकृत्य ।

C. P reads इमाम् for उमाम्. He explains the verse thus—

हे सुनेत्रे दिग्वाससा च इमां सतीं पार्वतीं देवीमुद्वहता दिशौ पूर्वपाश्चिमे किम् उभे वसने वस्त्रे अलम्भिषातां वस्त्रत्वं प्रापिते । किंभूते—द्विसन्धीमभि लक्ष्यीकृत्य । रागेण शोभा ययोस्ते रागशोभे । किमर्थम्—पुष्पसिन्दूरिकार्थम् । अथवा पुष्पसिन्दूरिकार्थमिति कर्मणि द्वितीया । दिशौ पुष्पसिन्दूरिकालक्षणो योऽर्थस्तमलम्भिषातामिति संबन्धः । दिशौ द्विसन्धी अभि इत्येकः पाठः । आविद्धशोभामित्यपरः पाठः । तदा दिग्वाससा वसने आविद्धशोभां संबद्धां शोभां वस्त्रे प्रापिते ।

Trans. follows N who says सतीं दाक्षायणीमुमां पार्वतीं चोद्वहता परिणयता हरेण द्विसन्धीमभि द्वे अपि प्रातःसायंसन्ध्ये लक्षीकृत्य द्वे प्राचीप्रतीच्यौ दिशावेव उभे द्वे वसने अलम्भिषातां प्राप्ते किम् । विवाहद्वये सन्ध्याद्वयरक्तदिग्द्वयमेव रक्तवस्त्रद्वयं शिवेन लब्धमित्यहं मन्य इत्यर्थः.

20. C. P—

तारा नभोनदी गङ्गा तस्याः कूले कुलायो निलयो यस्य तच्च तत् चक्रीकुलं चक्रवाकीकुलं तस्य दृशोः सान्ति अपाम् उदकानां पृषन्ति बिन्दवः । सान्ति इति

नामपदं प्रथमाबहुवचनान्तं पृषद्विशेषणम् । आवृत्त्या आख्यातपदमपि । तासां ताराणां संक्रमणानि प्रतिबिम्बितानि अश्रुधाराश्च सन्ति । किंभूतस्य—नक्तं रात्रौ विरहाकुलस्य ।

Vidyā explains the verse thus—तारास्तारका दृशोरपामश्रूणां पृषन्ति बिन्दवः सन्ति विद्यन्ते । कस्याश्रूणामित्याह—नभस आकाशस्य नदी गङ्गा तस्याः कूले तटे कुलायो नीडो यस्य तत् नभोनदीकूलकुलायं चक्रीकुलं चक्रवाकीवृन्दं तस्य । कीदृशस्य—नक्तं रात्रौ विरहाकुलस्य वियोगपीडितस्य । अतएव तस्याश्रूणि ताराः सन्ति । तासां ताराणां संक्रमणानि पतनानि अश्रुबिन्दुधाराः प्रवाहाः पतन्ति ।

N says चक्रवाकीसमूहस्य दृशोर्नेत्रयोरपामश्रुजलानां पृषन्ति ये बिन्दवः सन्ति त एव तारकाः...... । तासां ताराणां संक्रमणानि पुण्यक्षयवशात् भूमिं प्रत्यागमनानि गलद्बाष्पजलानां धारा एव पतन्ति etc.

24. C. P—इयं निशा शून्याध्वनि शून्यवादमते योगिनी स्फुटाभं प्रकटं दृष्टमपि जगत् विश्वं मृषा मिथ्या आह वदति । किं कुर्वती—तारा एव खपुष्पाणि आकाशे कुसुमानि निदर्शयन्ती । किंभूतानि—प्रबोधकाले जागरणसमये अहनि वाधितानि लुप्तानि । अथच प्रबोधे ज्ञाने सति विश्वं बाध्यते । खपुष्पदृष्टान्तेन पारमार्थिकं शून्यम् ।

33. C. P, Vidyā and Jina read मन्दाक्षमन्दाः for मन्दाक्षलक्ष्याः. C. P says—हे प्रिये एता दिशः निशि मन्दाक्षेण लज्जया मन्दाः सत्यः मां प्रति आयान्ति । किंभूताः—अभिसारिकासदृश्यः । किंभूतायां निशि—अनिन्दौ चन्द्ररहितायाम् । तस्मात् त्वं सेर्ष्या साभ्यसूया भव । किंभूता—ध्वान्तमेव एणनाभिः कस्तूरी तया विशेषिताः । विशेषणे तृतीया । तथा सितिना कृष्णवर्णेन अम्बरेण आकाशेन अथच वाससा उपलक्षिताः । तथा सूनशरस्य कामस्य शरैरिव तारैर्नक्षत्रैर्विशिष्टाः । अथच तारैरुज्ज्वलैः शरैः । अभिसारिकां मत्समीपे दृष्ट्वा तव ईर्ष्या कर्तुमुचिता । अथच अन्धकारवशात् मन्दैरक्षैरिन्द्रियैर्दिशोऽपि मन्दाः अस्पष्टाः ।

Vidyā reads सेर्ष्याभवा यान्ति for सेर्ष्या भवायान्ति. He says दिशः अनिन्दौ चन्द्रवर्जितायां निशि रात्रौ यान्ति नोपलक्ष्यन्ते । कीदृश्यः—अभिसारिकाः अभिसारिकातुल्याः । तथा केनोपलक्षिताः - सितिना कृष्णेन अम्बरेणाकाशेन । कया सितिनेत्याह—ध्वान्तमन्धकारमेव एणनाभिः कस्तूरिका तया । अभिसारिका अपि कस्तूरिकया रक्तेन वस्त्रेण उपलक्षिता यान्ति । तथा सूनशरस्य कामस्य शरैर्बाणैः तारैर्नक्षत्रैरुपलाक्षिताः । अभिसारिका अपि शुद्धैर्बाणैः कुसुमैरुपलक्षिता भवन्ति । उत्प्रेक्षते—मां प्रति सेर्ष्याभवा इव अभ्यसूयायुक्ता इव । यतो मन्दाक्षमन्दा लज्जामन्दाः । दमयन्त्याः संनिधाने सेर्ष्यासंभवः । अत्र रूपकोपमाप्रतीयमानोत्प्रेक्षालंकारः ।

36. C. P—हे वामोरु ध्वान्तस्य विचारणायां वैशेषिकाणां काणादानां संबन्धि यन्मतं दर्शनं तन्मे मम चारु मतम्[†] । खलु यतः तद्दर्शनम् औलूकमाहुः बुधाः । किंभूतम्—तमसः तत्त्वं स्वरूपं तन्निरूपणाय क्षमं समर्थम् । उलूकरूपिणा महेश्वरेण कणादाय ऋषये उपदिष्टम् । अथवा उलूक इव कणादस्याभिधानम् । उलूकस्य हि दर्शनं दृष्टिः तमसि तत्त्वानां घटपटादिपदार्थानां निरूपणक्षमं भवति । तथा पृथ्व्यप्तेजोवाय्वाकाशकालदिगात्ममनांसि नवैव द्रव्याणि । इत्यत्र कन्दलीकारः प्राह—"द्रव्याणि तावत् पृथिव्यादीनि किमपराण्यपि सन्ति । नेत्याह । नवैव । ननु नवानां लक्षणानि पृथिवीत्वाभिसंबन्धात् पृथिवीत्यादीनि कृतानि । अधिकानि न कृतानि । ततो नवैव ज्ञास्यन्ते । किमेवशब्देन नवसु लक्षितेषु किमपरेषामभावात् अलक्षणम् अथवा सतामपि अनुपयोगात् इति संशयो न निवर्तते । अतो नवैव नान्ये इत्यवधारणम् तेभ्योऽधिकस्य दशमद्रव्यस्य कणादेन महर्षिणा संज्ञयानभिधानात् ।

ननु तमो नाम रूपसंख्यापरिमाणपृथक्त्वसंयोगवियोगपरत्वापरत्ववेगवत् द्रव्यान्तरं दशममस्तीति चेत्, अत्र कश्चिदाह । यदि तमो द्रव्यं ततो रूपवतो द्रव्यस्य स्पर्शापरिहारात्[*] स्पर्शवद्द्रव्यस्य च महतः प्रतिघातधर्मकत्वात्[¶] तमसि संचरतः प्रतिबन्धः स्यात् । महान्धकारे भूगोलकस्येव तदवयवभूतानि खण्डावयविद्रव्याणि प्रतीयेरन् इति । तदयुक्तम् । यथा प्रदीपान्निर्गतैरवयवैरदृष्टवशात् अनुद्भूतस्पर्शमनिविडावयवमप्रतीयमानखण्डावयविद्रव्यप्रविभागमप्रतिघातप्रभामण्डलं[§] गृहव्यापकमारभ्यते तथा तमःपरमाणुभिरपि तमो द्रव्यम् । तस्मादन्यथा समाधीयते ।

तमःपरमाणवः स्पर्शवन्तस्तद्रहिता वा । न तावत् स्पर्शवन्तः । स्पर्शवतः तत्कार्यद्रव्यस्य क्वचिदप्यनुपलम्भात् । अदृष्टव्यापाराभावात् स्पर्शवत्कार्यद्रव्यानारम्भका इति चेत्, रूपवन्तो वायुपरमाणवः अदृष्टव्यापारवैगुण्यात् रूपवत् कार्यं नारभन्त इति किं न कल्पेत । किंवा न कल्पितमेकजातीयादेव परमाणोरदृष्टोपग्रहात् चतुर्धा कार्याणि जायन्ते इति । कार्यैकसमधिगम्याः परमाणवो यथाकार्यमुन्नीयन्ते, तद्विलक्षणप्रमाणाभावादिति चेत्, एवं तर्हि तामसाः परमाणवोऽपि अस्पर्शवन्तश्च कल्पनीयाः । तादृशश्च कथं तमोद्रव्यमारभेत, अस्पर्शवत्त्वस्य कार्यद्रव्यानारम्भकत्वेन अव्यभिचारोपलम्भात् ।

कार्यदर्शनात् तदनुगुणं कारणं कल्प्यते । ननु कारणवैकल्येन दृष्टकार्यविपर्यासो युज्यते इति चेत्, न वयमन्धकारस्य प्रत्यर्थिनः । किंत्वारम्भानुपपत्तेः नीलिममात्रप्रतीतेश्च द्रव्यमिदं न भवतीति ब्रूमः । तर्हि भासामभाव एवायं प्रती-

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[†] A चारुतमम्.

[*] Ms स्पर्शात् परिहारात्.

[¶] C प्रतिघातक...

[§] C......घाति प्रभामण्डलं

यते । न, तस्य नीलाकारेण प्रतिभासनायोगात् । मध्यन्दिनेऽपि दूरे गगनाभोगव्यापिनो नीलिम्नः प्रतीतेश्च । किञ्च गृह्यमाणे प्रतियोगिनि संयुक्तविशेषणतया अन्यप्रतिषेधमुखेन अभावो गृह्यते । न स्वतन्त्रम् । तमसि च गृह्यमाणे नान्यस्य ग्रहणमस्ति। न च प्रतिषेधमुखप्रत्ययः। तस्मान्न अभावोऽयम् । न चालोकादर्शनमात्रमेवैतत् । बहिर्मुखतया तम इति, छायेति च कृष्णाकारप्रतिभासनात् । तस्मात् रूपविशेषोऽयम् अत्यन्ततेजोऽभावे सति सर्वतः समारोपितस्तम इति प्रतीयते । दिवा चोर्ध्वं नयनगोलकस्य नीलिमावभासत इति वक्ष्यामः । यदा तु नियतदेशाधिकरणो भासामभावस्तदा तद्देशसमारोपिते नीलिम्नि छायेत्यवगमः । अतएव दीर्घा ह्रस्वा महत्यल्पीयसी छायेत्यभिमानः तावद्देशव्यापिनो नीलिम्नः प्रतीतेः । अभावपक्षे च भावधर्माध्यारोपो दुरुपपादः । तदुक्तम्—

न च भासामभावस्य तमस्त्वं वृद्धसंमतम् ।
छायायाः कार्ष्ण्यमित्येवं पुराणे भूगुणश्रुतेः ॥
दूरासन्नप्रदीपार्चिर्महदल्पचलाचला ।
देहानुवर्तिनी छाया न वस्तुत्वाद्विना भवेत् ॥ इति ।*

दुरुपपादश्च क्वचित् छायायाः कृष्णसर्पभ्रमः । चलतिप्रत्ययोऽपि गच्छत्यावरकद्रव्ये । यत्र यत्र तेजसोऽभावः तत्र तत्र रूपोपालम्भः । एकपरत्वापरत्वादयोऽपि अन्यथासिद्धाः । अत्र च आलोकाभावव्यञ्जनीये रूपविशेषे तमसि आलोकानपेक्षस्यैव चक्षुषः सामर्थ्यं तद्भावभावित्वात् । यथा आलोकाभाव एव त्वत्पक्षे ।” इत्थं वैशेषिकैः तमस्तत्त्वं निरूपितम् । तमो द्रव्यं न भवति । किन्तु आरोपितो रूपविशेष एवायं भ्रान्त्या कल्पितः । भासामभावो न भवति तमो भावरूपेण प्रतीतेः । आलोकस्यादर्शनं च न भवति छायेति दृश्यमानत्वात् ।

38. C. P, Vidyā and Īśānadeva read

मूर्धाभिषिक्तः खलु यो ग्रहाणां तद्भा (:)समास्कन्दितऋक्षलक्ष्मीः ।
दिवान्धकारस्फुटलब्धरूपमालोकतां लोकमुलूकलोकः ॥

for............तद्भासमास्कन्दितऋक्षशोभम् । दिवान्धकारं
स्फुटलब्धरूपमालोकतालोकमुलूकलोकः ॥ found in N.

C. P–उलूकलोकः लोकं जगत् आलोकतां रात्रौ । किंभूतम्-अन्धकारे स्फुटं लब्धं रूपं यस्य । किंभूतः—दिवा दिवसे तस्य सूर्यस्य भासा समास्कन्दिता अभिभूता ऋक्षाणां नक्षत्राणां लक्ष्मीर्यस्य उलूकलोकस्य स तथा । उलूको हि तारकासहितोऽन्धकारे रूपं पश्यति । तस्य भासा खलु निश्चितं यो ग्रहाणां मूर्धाभिषिक्तो राजा श्रीसूर्यः ।

Vidyā says उलूकलोको जनमालोकतां पश्यतु। उलूको हि तारकासहायोऽन्धकारे पश्यति । दिवसे हि सहायाः सूर्येणाभिभूताः । अतो दिवा न पश्यन्ति । यो हि मूर्धाभिषिक्तो राजन्यो भवति सोऽन्यलक्ष्मीमभिभवति ।

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* Quoted also in the Sāṃkhyasūtravṛitti 1. 56. Garbe's edition shows some variations.

N says उलूकानां लोकः सङ्घस्तस्य रवेर्भया दीप्त्या समास्कन्दिता नितरां पराभूता ऋक्षशोभा नक्षत्रकान्तिर्यस्मिंस्तत् । तथा स्फुटमुपलब्धानि अन्येन अनेन दृष्टानि घटादिस्वरूपाणि यस्मिन् तादृशमपि दिवा कर्मीभूतं दिनम् अन्धकारमेवालोकत ।

Jina says लक्ष्मीमिति पाठे—उलूकलोकः दिवा दिवसे यो ग्रहाणां राजा तस्य सूर्यस्य भासमालोकम् अन्धकारमालोकत अन्धकारत्वेन मेने । कीदृशीं तद्भासम्—आस्कन्दिता अपक्रान्ता ऋक्षाणां लक्ष्मीः कान्तिर्यया ताम् । स्फुटलब्धरूपमन्धकारम् आलोकमालोकत । अर्थात् रात्रौ आलोकत्वेन मेने इत्यर्थः । दिने सूर्यालोकं तमः, रात्रौ तम एव सूर्यालोकं मेने इत्यर्थः ।

N remarks लक्ष्मीमिति पाठे नदीत्वेऽपि समासान्तविधेरनित्यत्वात् कबभावः.

Īśānadeva mentions another reading तद्भासमास्कन्दति ऋक्षलक्ष्मीः which he interprets thus—दिवाशब्दो निशावाची । दिवा निशि ऋक्षलक्ष्मीः तद्भासमास्कन्दति । स कः । यो ग्रहाणां मूर्धाभिषिक्तः इत्यादि विलोक्य यथा सुन्दरं भवति तथा व्याख्येयम् ।

53. C. P and Vidyā read ललड्डिम्बम् for लसड्डिम्बम्. C. P, Vidyā and Jina (Text) read इन्दुबिम्बः for इन्दुबिम्बम्, and नेत्रावृतिः for नेत्रावृतिम्. Jina (Comm.) reads ललड्डिम्बम्, but लसत् is found in Jina (Text). Īśānadeva seems to read ललड्डबिम्ब (ललड्डिम्ब ?).

C. P. says—अयमिन्दुबिम्बः शोणिमानं मुञ्चति । ललत् विलसत् डिम्बमिव । गौडदेशे प्रसिद्धं वर्तुलं चक्राकारं डिम्बनामधेयं बालक्रीडनकं भवति तदिव । किंभूतम्—बालेन नवेन नक्तंसमयेन मुक्तं त्यक्तम् । किंभूतम्—रौप्यं रूप्यमयम् । किंभूतो बिम्बः—भ्रमिक्रमात् भ्रमणक्रमणक्रमात् उज्झिता पट्टसूत्रमयस्य नेत्रनाम्नो वस्त्रस्य आवृतिः आवरणं येन स तथा । क्रीतकं§ हि पट्टसूत्रवस्त्रेण रक्तं भवति । क्रीडावशात् सूत्रमुद्ग्रथितं भवति ।

N says लसद्विलसमानं डिम्बं बालक्रीडासाधनं भ्रमरकमिवेन्दुबिम्बं कर्तृ भ्रमिक्रमात् भ्रमणपरिपाट्या, अथच ऊर्ध्वदेशगमनक्रमेणोज्झिता त्यक्ता या पट्टसूत्रस्य नेत्रं दोरकस्तत्कृता आवृतिर्वेष्टनं तद्रूपम्, अथच पट्टसूत्रजालिकावत् चन्द्रावरणं येन तं शोणिमानं रक्तिमानं मुञ्चति । नेत्रावृतेः—इति पाठे भ्रमिक्रमाद्धेतोरुज्झिता या पट्टसूत्रनेत्रावृतिस्तस्या हेतोः शोणिमानं मुञ्चति.

55. C. P remarks चन्द्रसूर्यौ हि सर्वदा द्वीपपञ्चकं स्पृशतः । एकेषामुदयः । इतरेषामस्तम् । केषाञ्चित् मध्याह्नः । तथाच—

इन्द्रादीनां पुरे तिष्ठन् स्पृशत्येष पुरत्रयम् ।
द्वौ विकर्णौ विकर्णस्थस्त्रीन् विकर्णान् पुरद्वयम् ॥

70. C. P, Vidyā, Īśānadeva and Jina (Text) read हार्दे for हान. C. P says

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§ C क्रीडनकम्

ज्योत्स्नैव एतस्य चन्द्रस्य क्षीरोदसमुद्रस्य पूरोदरे यो वासस्तत्र हार्दं प्रीतिस्तेन वैरस्यं तन्निरस्यति । क्षीरसमुद्रान्निर्गतस्य यत् विरसत्वं तन्निराकरोति ।

80. Vidyā explains the verse thus—अयमसौ अन्योऽपर एणो हरिण इन्दुं चन्द्रं शरणं विवेश प्रविष्टवान् इत्यहं मन्ये जानाभि । ईशचूडामणिं शंभुशिरोरत्नं मत्वा ज्ञात्वा । ईश्वरस्यायं चन्द्रः चूडामणिः । तस्मादेतास्मिन् विषये शरणं गते मयि रुद्राद्भयं न भविष्यति । किमिति शरणं प्रविवेश इत्याह—व्योमनि नभसि आर्तं पीडितं तारामृगं वीक्ष्य बिभ्यत् त्रस्यन् । यतो रुद्रेषुविद्रावितं शंभुशरतर्जितम् । आरात् निकटे वीक्ष्य । अत्रोत्प्रेक्षालंकारः ।

Jina explains the allusion—दक्षेण पित्रानाहूतागता केनाप्यनभिलापिता सती यदा यज्ञकुण्डे देहत्यागार्थं प्रविवेश तदा कुपितमहादेवभयेन मृगरूपधारी यज्ञो व्याधरूपधारिणा रुद्रेण पृष्ठतोऽनुगम्यमानोऽम्बरे जगाम । स एव मृगशिरोनक्षत्रम् । आर्द्रानक्षत्रं च व्याधरूपम् । अतएव मृगशीर्ष नक्षत्रं मृगः, आर्द्रानक्षत्रं च रौद्रमिति दक्षाध्वरध्वंसपुराणेतिहासः ।

87. C. P, Vidyā, Īśānadeva and Jina read यथाज्योतिषमेव for यथाज्यौतिषमेषः. N says ज्योतिरधिकृत्य कृतो ग्रन्थो ज्यौतिषम्, 'अधिकृत्य कृते ग्रन्थे' इत्यण्. Jina who reads ज्योतिष adds वृद्ध्यभावश्चेति निपात्यते ।

90. C. P, Vidyā and Jina (Text) read अदात्तदानीम् for अगात्तदानीम्, and इन्दीवर for इन्दिन्दिर.

97. C. P reads ज्योत्स्ना for ज्यौत्स्नी. Vidyā, C (Text) and Jina (Text) read ज्योत्स्नी.

C. P.—गौरवर्णे प्रिये चन्द्रे तमिस्रा रात्रिः कृष्णवर्णत्वात् भातितमाम् । यत्र † अस्मिन् चन्द्रे ज्योत्स्ना दयिता कौमुदीयुता रात्रिः नीले कलङ्के भाति । वा इव । अयं तयोरुभयोर्गौरकृष्णयोर्मिथुनयोः शोभाया आप्तिलोभात् सितामसितां च मूर्तिं विभर्ति.

Vidyā says तमिस्रा तामसी रात्रिः कृष्णत्वात् गौरे शुभ्रे प्रिये वल्लभे भातितमामतिशयेन शोभते, दयिता वल्लभा च । ज्योत्स्नी कौमुदीयुक्ता रात्रिः सा नीले श्यामेऽस्मिन् चन्द्रे प्रिये भातितमाम् । तस्मादयं चन्द्रः सितासितां शुक्लकृष्णां मूर्तिं देहं बिभर्ति धारयति । उत्प्रेक्षते—तयोः द्वयोस्तमिस्राज्योत्स्न्योः शोभाप्तिलोभाद्वा कान्तिलाभलोभादिव । अत्रोत्प्रेक्षालंकारः । वाशब्द इवार्थे ।

Īśānadeva reads ज्यौत्स्नी like N.

109. This verse (इन्दोर्भ्रमेणोपगमाय योग्ये……) is not found in C. P, Vidyā and Jina. The Ms. of Īśānadeva says that the verse is not in the मूलप्रति. N admits that the verse is regarded by some as an interpolation.

134. C. P, Vidyā and Jina (Text) read वश्ये for पश्ये which is given by

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† C यच्च

C. P as a variant. वश्ये पतिव्रते C. P. वश्ये वशवर्तिनि Vidyā. पश्ये विलोकनचतुरे Jina.

136. C. P—हे तन्वि यत् धाता ब्रह्मा तारा बौद्धानां देवी तस्या विहारभूर्देवालयं तत्र चन्द्रमयीं मण्डलीं चन्द्रः कर्पूरस्तन्मयीं हिमभुवमतिशीतलां मृगनाभिवासं कस्तूरिकावासितां चकार। तेन सुकृतेन जिनस्य मते जिनशासनं तत्र(?) धाता स्वर्लोकः स्वर्गः तत्र लोकास्तेषां मध्ये अधिकत्वमापत् मुख्यो बभूव। जिनभक्ता देवालये मण्डलानि कुर्वन्ति। अथच ताराणां नक्षत्राणां विहारभुवि आकाशे चन्द्रमयीं मण्डलीं चकार। हिमं तुहिनं तस्य भुवमुत्पत्तिस्थानम्। मृगस्य हरिणस्य नाभौ मध्ये वासभूताम्। वासामिति पाठे वासो यस्यास्तां तथा।

139. C. P—

अमुष्य चन्द्रस्य हरेः श्रीकृष्णस्य अक्षीभवतः चक्षुर्भवतः तथा कुरङ्गं मृगं यद्वा शशम् अङ्के प्रक्षिप्य जाता स्फीटा परिपूर्णा तनुर्यस्य तस्य तथा। तथा हरेरिन्द्रस्य पत्न्या हरिता पूर्वदिशा उत्पादितस्य। एवंविधस्य अस्य यत् तव वदनाम्बुजात् भङ्गः पराजयः अजनि तत् एकाकिनः एकस्मात् पद्मादेव भङ्गः नान्यस्मात्। पद्मं यदा विकसति तदा चन्द्रो न भवति। परम् एकः सः अस्य चन्द्रस्य प्रतिभटः यः सिंहिकायाः सुतः पुत्रो राहुः। अथच हर्यक्षः सिंहः तद्भावं यः प्राप्तो भवति स कुरङ्गं शशं वा भक्षयित्वा स्फीतो भवति। हरेः सिंहस्य पत्न्या सुतो भवति च। हरिता हरितवर्णया। स एकस्मात् पद्मात् अष्टापदात्। चत्वारः पादा अधोभागे तस्य चत्वारः पादाश्च पृष्ठे तस्य। अतः पद्माकारात् शरभात् जीवविशेषात् भज्यते। एकः पुनर्यः सिंहिका सिंही तस्याः सुतः स प्रतिभटः प्रतिमल्लः। न पुनस्तस्मात् भज्यते।

N takes पद्म also in the sense of 'elephant', and the numeral of that name. He says पद्मसंख्याकात् त्वद्वदनरूपादम्बुजात् यदस्य भङ्गो जातः तदेकाकिनोऽसहायस्य स्यात्। बहुभिरेकः पराजीयत इति युक्तमेवेत्यर्थः। अथच........ सिंहतां प्राप्नुवतोऽस्य त्वन्मुखाद् यः पराजयोऽजनि स एकाकिनः केवलात् पद्मात् गजादेव पराजयः सिंहस्य गजात् भङ्गो यथा तद्वदेतन्महच्चित्रमित्यर्थः। अथच पद्मसंख्याकादेकस्य पराजयः। अथच पद्मात् शरभादष्टापदादेव भङ्गः। सिंहस्य केवलमष्टापदादेव भङ्गः।

143. C. P, Vidyā and Īśānadeva read परिप्रष्टुम् for परिस्प्रष्टुम्.

C. P—हे मुग्धे विधुस्त्वद्वक्त्रं नयनश्रियापि अनधिकं विधित्सुः सन् चकोरेण वयसा पक्षिणा ज्योत्स्नाम् आदयते। 'अदप्सा भक्षणे'। अस्मात् इनन्तात् आत्मनेपदम्। अनिनन्तकर्तुश्चकोरात् कर्तरि तृतीया। तत्र कर्मत्वं न। 'नीखाद्यदिशब्दायक्रन्दह्वाकर्मधातुषु' इति कर्मनिषेधात्। तदुक्तम्—'अदिखाद्योः प्रतिषेधो वक्तव्यः' इति। किं कर्तुमिच्छुः—द्राघीयसी दीर्घतरे लोचने लिप्सुः। उत्प्रेक्षते—इतः घकोरात् संतर्पणेन आत्मीकृतात् मूलं सारमुपजीवितुमिव। अयं

चन्द्रः अङ्के रङ्कुं करोति च। आदृत आदरपरः। तदेव लोचनदीर्घत्वोपायकारणं परिप्रष्टुमिव। तव मुखमग्रे नयनश्रिया चन्द्रादधिकम्। तदनधिकं कर्तुं चकोरं मृगं च वर्जयेत्।

Vidyā says चकोरात् मूलं सारमुपजीवितुमाश्रयितुमिव। कीदृशात्-संतर्पणेन ज्योत्स्नाभोजनेन आत्मीकृतात् स्वीकृतात्। यो हि स्वकीयो भवति स सर्वं कथयत्येव। तथा चन्द्रोऽङ्के उत्सङ्गे रङ्कुं मृगं करोति। एतदेव सारं वस्तु परिप्रष्टुमादृतः सादरः सन्।

APPENDIX I.
Philosophical Allusions.

The Naishadha contains a large number of philosophical allusions. Śrīharsha in his Khaṇḍana-khaṇḍa-khādya tries to establish the supremacy of the monistic Vedānta on a logical basis. In the Naishadha he refers to doctrines of all the systems including the Vedānta, and passes in review a number of characteristic theories, as if he desired his poem to serve also as an introduction to the study of the philosophical systems. An attempt has been made here to enumerate and discuss where necessary the various doctrines referred to in the poem.

I

Nyāya-Vaiśeshika doctrines.

(*a*)

There are several references to Nyāya-Vaiśeshika doctrines in the Naishadha. In 3. 125‡ the poet refers to Dvyaṇuka or a combination of two atoms, the first item in the process of atomic creation. More interesting is the reference to the Vaiśeshika theory of darkness in 22. 36. The poet playfully says that the Aulūka system of philosophy (lit: the system propounded by Ulūka or an owl) is capable of determining the true nature of darkness§. The reference is important and requires some discussion.

According to the Vaiśeshikasūtras of Kaṇāda, darkness is non-existence or Abhāva, because it is different in origin from Substance, Quality and Action, and is occasioned simply by the obstruction of light by some other substance¶. This has led to considerable discussion among Vaiśeshika writers, who generally raise the point in connection with the question whether there are only nine substances as held by Kaṇāda or ten. If darkness is regarded as a substance in accordance with the Mīmāṃsaka view, the number of substances would of course be ten; but the Vaiśeshika thinkers limit the number to nine, and say that darkness is not a substance, but merely the absence of light.

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‡ 'द्व्यणुककृत् परमाणुयुग्मम्' ।

§ ध्वान्तस्य वामोरु विचारणायां वैशेषिकं चारु मतं मतं मे ।
औलूकमाहुः खलु दर्शनं तत् क्षमं तमस्तत्त्वनिरूपणाय ॥

¶ द्रव्यगुणकर्मनिष्पत्तिवैधर्म्यादभावस्तमः । तेजसो द्रव्यान्तरेणावरणाच्च 5. 2. 19, 20.

Among the writers of the Vaiśeshika school who preceded Śrīharsha: Vyomaśivācārya, Śrīdhara and Udayana discussed the nature of darkness in detail in their famous commentaries on the Praśastapādabhāshya, and the poet was doubtless familiar with their views. Vyomaśiva, who is probably the earliest of the three[†], criticises the view that darkness or a shadow is a substance, because it moves, and is endowed with qualities like coolness. Vyomaśiva points out that the movement does not belong to the shadow, but to the object which shuts out the light ; while attributes like coolness are transferred to a shadow[*], because these are experienced where there is shade.

Śrīdhara was the next writer to discuss the nature of darkness in his Nyāyakandalī. He, too, holds that darkness is not a substance, there being only nine substances excluding darkness. But he rejects the view that darkness is absence of light on the ground that it has a distinct black colour, which would be impossible if it were mere non-existence. At the same time it is not a substance, because it cannot be proved to be produced by atoms, and because what is perceived is nothing but blackness[§]. Śrīdhara, therefore, concludes that what appears to be darkness is a kind of colour or form (Rūpa) superimposed on all sides in the absence of light[‡]. He seems to hold that darkness is not a substance, but a quality.

The next writer to discuss the question of darkness is Udayana who in his Kiraṇāvalī gives the most systematic exposition of the Vaiśeshika view. Udayana's task is twofold. First, he proves that darkness is absence of light by showing that it does not come under any of the categories Sāmānya (Generality), Viśesha (Individuality), Samavāya (Inherence), Action, Quality, Space, Time, Mind, Self, Sky and Air‖. Secondly, he refutes Śrīdhara's theory by saying that darkness is not a colour or form (rūpa) visible in the absence of light, because the eye cannot perceive anything without the help of light. Nor can it be said that the perception of darkness is a mental process like a dream, not requiring the activity of the eye; because, if we keep our eyes shut, we cannot find out by the mind alone whether there is darkness in a room or not. Śrīdhara had said that if darkness were non-existence, it would be impossible to attribute to it positive qualities like blackness. To this Udayana replies that this is not impossible. We attribute, for instance, the positive quality of pleasure to a condition characterised by absence of pain; a man carrying a burden says, for example, that he is happy as soon as the burden is removed. Udayana concludes that darkness may be black, but blackness, whether imaginary or real, is not darkness†. If it were so, we would mistake a black cloth or skin for darkness. The conception of darkness as a black colour is not possible even as an error, for even an error must have a basis. We have thus to rely on personal experience and say that darkness is merely absence of light§.

[†] Nārāyaṇa in his commentary refers to the three Vaiśeshika writers, and mentions Vyomaśivācārya first, which shows that he considered him the earliest.

[*] यच्चेदमागमान्माधुर्यं शैत्यं वा छायायास्तदप्युपचारात् Praśastapādabhāshya with Vyomavatī (C. S. S. No. 316 P 47).

[§] आरम्भानुपपत्तेः नीलिममात्रप्रतीतेश्च द्रव्यमिदं न भवतीति ब्रूमः । तर्हि भासामभाव एवायं प्रतीयते । न, तस्य नीलाकारेण प्रतिभासनायोगात् । Śrīdhara's discussion of darkness is quoted in full in Cāṇḍūpaṇḍita's commentary, from which this and the following extract are taken. See Notes.

[‡] रूपविशेषोऽयमत्यन्ततेजोऽभावे सति सर्वतः समारोपितस्तम इति प्रतीयते. Aniruddha in the Sāṃkhyasūtravṛitti summaries Śrīdhara's view (1. 56)—रूपविशेषोऽयं यत्रावरकमास्ति तत्रारोप्य गृह्यते. He remarks that darkness may be a quality or a substance, but it is not non-existence (Abhāva).

We have summarised the views of Udayana and Śrīdhara at some length, as Śrīharsha must have been wellacquainted with them, especially with those of Udayana. The other systems of philosophy have also treated the question of darkness.* The Vedantists and the Mīmāmsakas of the Kumārila school hold that darkness is a substance; while according to the Prābhākara school of Mīmāṃsā, darkness is the absence of the vision of colour[*]. The reason why Śrīharsha singles out the Vaiśeshika theory for reference in his poem seems to be that the latter view is the most plausible of the various theories of darkness, and gave rise to a controversy which continued till after the time of the poet.

‖ Kiraṇāvalī (Benares ed.) P 15 ff. This part of Udayana's discussion is reproduced as a Pūrvapaksha in Citsukha's Tattvapradipikā P 28 (N. S. ed. 1931).

† तमो नीलं न तु नीलिमा तम इति । न चारोपितेन वास्तवेन वा नीलिम्ना तमोबुद्धिव्यपदेशौ समानार्थौ ।

§ Udayana's criticism of Śrīdhara's theory is reproduced in part in the chapter on the Vaiśeshika system in the Sarvadarśanasaṃgraha. The line न चायमचाक्षुषः प्रत्ययः तदनुविधानस्यानन्यथा सिद्धत्वात् is a quotation from the Kiraṇāvalī (P 17), and should be shown as such in printed editions. Among later writers, Śrīdhara's theory is criticised by Vedāntadeśika (Venkaṭanātha) in his Nyāyasiddhānjana, a work of the Rāmānuja school published in the Pandit Vol. XXIII. Cf. also his Nyāyapariśuddhi (Chowkhamba ed. P 506)—एतेन वियति विततानां सूक्ष्माणां पृथिव्यवयवानां कृष्णो गुणस्तम इति पक्षोऽपि निरस्तः......गुणमात्रतया च कस्याप्यनुपलम्भात् ।

* See Sarvadarśanasaṃgraha (chapter on the Vaiśeshika system) and Padmanābh's Setu on the Praśastapādabhāshya (C. S. S. No. 316, P 36 ff.). The Vedānta view is defended in the Citsukhī, the Vivaraṇaprameyasaṃgraha, the Nyāyasiddhānjana (op. cit.) and other works.

(*b*)

In 17. 75 the poet refers to the Nyāya conception of salvation.

मुक्तये यः शिलात्वाय शास्त्रमूचे सचेतसाम् ।
गोतमं तमवेत्यैव यथा वित्थ तथैव सः ॥

Here the poet plays on the word Gotama (lit: a perfect ox), a fit appellation for a sage who reduced salvation to a condition similar to that of a stone. According to the Nyāya system, salvation is absolute cessation of pain, and this pain is regarded as having twenty one forms covering the whole range of human experience including knowledge and pleasure[‡]. As Vātsyāyana says, salvation is a state of quietude; it is the absence of all attributes, and the cessation of all experience[‖]. Vātsyāyana insists that there can be no element of bliss in the state of salvation. Happiness is like honey mixed with poison, and must be avoided by all who desire final release. This is not only the view of Vātsyāyana but of Uddyotkara, Vācaspati and other authoritative writers on the Nyāya system[¶]. As according to this view, salvation is a colourless condition devoid of all attributes, it is described in our verse as a state resembling that of a stone. It may be mentioned that this view of salvation is the same as that of the Vaiśeshikas and of the

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[*] रूपदर्शनाभावः. See Vivaraṇa-prameyasaṃgraha (V. S. S. P 10) and Sarvamatasaṃgraha (T. S. S. P 31). According to the Sarvadarśanasaṃgraha, a section of the Prābhākaras holds that darkness is the absence of the knowledge of light (आलोकज्ञानाभावः).

[‡] See the beginning of Uddyotkara's Nyāyavārtika.

[‖] शान्तः खल्वयं सर्वविप्रयोगः सर्वोपरमोऽपवर्गः 1. 1. 2. cf. Praśastapādabhāshya—दग्धेन्धनानलवदुपशमो मोक्षः.

[¶] See Vātsyāyana on Nyāyasūtras 1. 1. 22. See also Nyāyavārtika P 84 (Ben. ed); Nyāyavārtikatātparyaṭīkā (K. S. S.) P 239 ff. cf. Udayana's Kiraṇāvalī (Ben. ed) P 9. Vatsyāyana says on Nyāyasūtras 1. 1. 9 that birth and the acquisition of happiness should be regarded as pain owing to their painful character, and salvation consists in the extinction of the cycle of birth, death and pain.

Mīmāmsā system as interpreted by writers like Kumārila and Pārthasārathi‡.

It should, however, be noted that there is at least one important Nyāya writer whose conception is different from that of Vātsyāyana and his followers. Bhāsarvajña says in his Nyāyasāra that salvation is brought about by the vision of Śiva, and it is an existence full of bliss. Salvation is, indeed, the absolute cessation of pain, as the older writers held, but according to Bhāsarvajña, it is accompanied by eternal bliss¶. Dr. S. C. Vidyābhūshaṇa assigns Bhāsarvajña to the early years of the tenth century, and he is therefore earlier than Śrīharsha, but the poet has ignored his view and followed the earlier view represented by Vātsyāyana, Uddyotkara and Vācaspati.

Bhāsarvajña mentions the fact that according to some, salvation consists in the extinction of all particular attributes, and means a condition of the soul resembling that of the sky. This seems to be a reference to the earlier Nyāya view, but commentators agree in holding that the author here refers to the Vaiśeshika conception of salvation§. The influence of Bhāsarvajña is clearly visible in the opinion expressed in some later texts that the Nyāya view of Moksha is radically different from the Vaiśeshika view inasmuch as the former admits and the latter denies the presence of bliss in the state of salvation. The distinction between the two views is alluded to in the Sarvasiddhāntasaṃgraha, of uncertain date‖. We find it also in the Śaṃkaradigvijaya of Vidyāraṇya, who relates that on a certain occasion Śaṃkara, being questioned about the difference between the Nyāya and Vaiśeshika views of salvation, explained the former as admitting the consciousness of pleasure in the state of salvation*. Bhāsarvajña's theory is mentioned also as the Bhūshaṇamata† in the Nyāyapariśuddhi of Venkaṭanātha, a famous writer of the Rāmānuja school*.

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‡ Pārthasārathi discusses Kumārila's view in the Śāstradīpikā and says तस्मान्निःसंबन्धो निरानन्दश्च मोक्षः. See also Ślokavārtika (Jha's Trans) P 367.

¶ नित्यसंवेद्यमानसुखेन विशिष्टाऽत्यन्तिकी दुःखनिवृत्तिः पुरुषस्य मोक्ष इति (Poona ed.)

§ See Nyāyasāra (Poona ed. P 95); G. N. Kaviraj in S. B. Studies Vol. III, P. 89.

‖ करणोपरमे त्वात्मा पाषाणवदवस्थितः ।
दुःखसाध्यसुखोच्छेदो दुःखोच्छेदवदेव नः ॥ Vaiśeshikapaksha
नित्यानन्दानुभूतिः स्यान्मोक्षे तु विषयादृते । Naiyāyikapaksha

Quoted by G. N. Kaviraj (op. cit).

* अत्यन्तनाशे गुणसंगतेर्या स्थितिर्नभोवत् कणभक्षपक्षे ।
मुक्तिस्त्वदीये चरणाक्षपक्षे साऽनन्दसंवित्सहिता विमुक्तिः ॥ 16. 69.

In spite of the popularity of Bhāsarvajña's view, it has never eclipsed the more authoritative theory of the earlier writers, and it was natural for Śrīharsha to ignore the former's opinion. The earlier writers have, in fact, stated their position very clearly. Vātsyāyana mentions the fact that according to some, bliss, like magnitude, comes into evidence during the state of salvation, but he and his followers have rejected this view. Vācaspati reiterates the earlier view that salvation is an object of endeavour for the devotee even if it contains no sense of pleasure. The wise, he says, forsake even heaven, because it is like the shadow cast by the hood of an angry serpent||. The Sarvadarśanasaṃgraha, in the chapter on the Nyāya system, explains the Nyāya theory of salvation according to the ideas of Vātsyāyana, and ridicules the theory that salvation is characterised by the manifestation of bliss‡. Rājaśekhara in his Shaḍdarśanasamuccaya explains the Nyāya system as Śaiva-mata, and gives only the earlier theory of salvation, though he mentions Bhāsarvajña among the writers of the Nyāya or Śaiva school¶. The Prapancahṛidaya, too, mentions only the earlier or the orthodox view in its summary of Nyāya doctrines§. In certain works, however, Bhāsarvajña's opinion is men-

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† Bhūshaṇa or Nyāyabhūshaṇa is the name of an early commentary on the Nyāyasāra.

* Chowkhamba ed. P 17. Venkaṭanātha supports Bhāsarvajña's theory, and contends that Vātsyāyana's view that salvation is freedom from all pain does not preclude the presence of bliss (दुःखात्यन्तनिवृत्तेरपवर्गत्वं सर्वाङ्गीकृतम् । न च तत्रानन्दः श्रौतः कण्ठोक्त्या प्रतिषिध्यते । तदभिप्राये चानन्यथासिद्धं न किमपि लिङ्गं पश्यामः । अत एव हि भूषणमते नित्यसुखसंवेदनसंबन्धसिद्धिरपवर्गे साधिता । एतेन "तस्मात् सर्वदुःखविमोक्षोऽपवर्गः" इति चतुर्थाध्यायवाक्यमपि निर्व्यूढम् । तत्राप्यानन्दनिषेधाभावात्).

|| Vācaspati says in his Nyāyavārtikatātparyaṭīkā—विवेकिनस्तु आयतिमालोचयन्तः स्वर्गमपि कुपितफणिफणामण्डलच्छायाप्रतिममित्यपजहति । तेन मा भूदेतद्रागादिमतां प्रवृत्त्यङ्गं विवेकिनां तु भविष्यति ।

‡ ननु सुखाभिव्यक्तिर्मुक्तिरिति......चेत् तदेतन्नाटकपक्षपतितं स्वद्वच इत्युपेक्ष्यते । सुखस्य......विषानुषक्तमधुवत् दुःखपक्षनिक्षेपात्. The Sarvadarśanasaṃgraha mentions the fact that according to the Bhaṭṭa Mīmāṃsakas and Sarvajña (obviously Bhāsarvajña), मुक्ति is नित्यसुखाभिव्यक्ति.

¶ The section on the Śaivamata is reproduced in Appendix III to the Gaṇakārikā (G. O. S).

§ T. S. S (P 64). Mādhavācārya in his commentary on the Sūtasaṃhitā tioned side by side with the earlier view, but the texts in question take care to keep the two views distinct from each other. This is the case with Guṇaratna's commentary (14th. century) on the wellknown compendium of Haribhadra[‡]. Similarly, the Sarvamatasaṃgraha (of unknown date), after mentioning the earlier view, refers to Bhāsarvajña's theory as that of a section of Nyāya writers[||].

The testimony of the above writers shows that Bhāsarvajña's opinion, though accepted by a few as the standard Nyāya conception of salvation, failed to oust the earlier theory, and was either ignored or kept apart from the orthodox view. In these circumstances it is easy to see why Śrīharsha ignored his views, if he was at all acquainted with them.

In the Naishadha verse we are considering the speaker is a Cārvāka, who, being a sensualist, was opposed to a kind of salvation which had no room for happiness. But as a Vedantist Śrīharsha himself was bound to be opposed to such a view of salvation, and we have no doubt that he takes this opportunity of ridiculing the Nyāya conception which ran counter to the Vedānta theory that libration is eternal bliss. The Naiyāyikas were, in fact, aware of the Vedānta objections, but they contended that the word 'bliss' in the Śruti texts bearing on the question meant simply 'absence of pain', an interpretation which suited the negative view of Moksha held by them[§].

It will be seen that the earlier Nyāya view of Moksha is the same as that of the Vaiśeshika system. Both systems held that salvation was simply absence of pain[*]; only the method of acquisition was different.

(4. 22. 24, P 525) gives the earlier view as that of the Tārkikas—बुद्धिसुखदुःखादिनवगुणानामनात्मपदार्थेभ्यः पुरुषान्यथाख्यातिविरहादत्यन्तोच्छेदो मुक्तिः इति तार्किकादयः.

[‡] वपुर्विषयेन्द्रियबुद्धिसुखदुःखानामुच्छेदादात्मसंस्थानं मुक्तिरिति । न्यायसारे पुनरेवं नित्यसंवेद्यमानेन सुखेन etc.

[||] प्रत्यक्षानुमानागमप्रमाणवादिनो नैयायिकैकदेशिनोऽक्षपादवदेव प्रमाणादिस्वरूपस्थितिः । मोक्षस्तु न दुःखनिवृत्तिमात्रम्, अपितु नित्यसुखास्यविर्भावोऽपि ।

[§] Vācaspati says in his Nyāyavārtikatātparyaṭīkā—नित्यानन्दप्रतिपादकश्रुतिरात्यन्तिके दुःखवियोगे भाक्तीति युक्तमिति भावः 1. 1. 22 (K. S. S. P 241)

[*] For the Vaiśeshika point of view see Udayana's Kiraṇāvalī (Ben. ed. P 8) where he says तस्मादनिष्टनिवृत्तिरात्यन्तिकी निःश्रेयसम् and heaps abuse on those who hold that there is consciousness of happiness in salvation. See

The charge of being like the condition of a stone (शिलात्व) has thus been brought against the salvation of the Vaiśeshikas as well, and we find the great Vaiśeshika authority Śrīdhara defending the Vaiśeshika view against this charge in his Nyāyakandalī†. It is not impossible that Śrīharsha got the idea of शिलात्व from the opponent's objection (Pūrvapaksha) mentioned in the Kandalī. However that may be, the similie of the stone came to be generally applied to a type of salvation which involved the extinction of pleasure, pain and all other individual attributes. The Prapancahṛidaya applies the comparison to the salvation of the Vaiśeshikas¶, and the Sarvasiddhāntasamgraha uses it for that of Prabhākara‡. The 'stony' type of salvation found a strong opponent in Venkaṭanātha who attacks it in several of his treatises on the philosophical system of Rāmānuja§.

(c)

There are a few more references to Nyāya doctrines. In 5. 29* the poet calls the mind an atom, a theory propounded by the Nyāya as well as the Vaiśeshika system, according to which the mind is an atom, because if it were all-pervading, there would be simultaneous cognitions of colour, taste etc, owing to the fact that the mind would be in contact with all the sense organs at one and the same time‖.

The rays of the eye are referred to in 8. 3.** According to the Nyāya

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also Nyāyakandalī (Jha's Trans.) P 611.

† Jha's Trans. P 610. Śrīdhara replies to the following objection: "If the Self were unconscious, it would be like a block of stone which experiences neither pleasure nor pain; and if the Self also were to experience neither of these, what would be the difference between it and a block of stone ?"

¶ आत्यन्तिकदुःखनिवृत्तिलक्षणः पाषाणसदृशो मोक्षो भवतीति वैशेषिकमतम् ।

‡ Keith–Karmamimamsa P 73.

§ Cf. Adhikaraṇasārāvali: जीवानादित्वमूचे दृषदनुकरणं नेष्यते चापवर्गे 3. 2 (Verse 303); Nyāyasiddhānjana P 79—यदिह दृषदविशेषनिःश्रेयसवादिनां दृषन्मतीनामिदमनुमानम् आत्मा कदाचिदखिलविशेषगुणशून्यः अनित्यवैशेषिकगुणाश्रयत्वात् उत्पद्यमानघटप्रलयाकाशवदिति तत्रागमबाधस्तावद्व्यक्तः (Pandit, New Series, Vol. XXIII). See also his Tattvamuktākalāpa (Jīvasara).

* बालया निजमनःपरमाणौ ह्रीदरीशयहरीकृतमेनम् ।

‖ Nyāyasūtras 3. 2. 60; Nyāyakandalī (Jha's Trans.) P 206. Cf. Aniruddha on Sāṃkhyasūtras 3. 14 (अणुपरिमाणं तत्कृतिश्रुतेः); Vijnānabhikshu differs. See also the Prābhākara treatise Prakaraṇapancikā P 151 (Tattvālokā).

** अपाङ्गमप्याप दृशोर्न रश्मिर्नलस्य भैमीमभिलष्य यावत् ।

system, the human eye has rays like those of the eyes of a cat, and perception takes place when the ocular rays come into contact with an object*. In 10. 81† the poet refers to the sixteen catagories of the Nyāya philosophy, and to enunciation (उद्देश) and definition (लक्षण), two of the three methods of scientific discussion recognised by that system.

In 17. 79‡ the poet refers to the fallacy known as Satpratipaksha, which may be described as an ambiguous or inconclusive statement, being counterbalanced by a contrary proposition of equal force¶. Gotama and Vātsyāyana call this Prakaraṇasama (1. 2. 7), but the term Satpratipaksha occurs in Vācaspati's Nyāyavārtikatātparyaṭīkā§.

II

Mīmāṃsā doctrines

(*a*)

Several doctrines of the Mīmāṃsā system are referred to in the Naishadha. In 5. 39‖ and 14. 73 the poet refers to the Mīmāṃsā theory that the gods have no existence apart from the Mantras with which they are invoked. The gods have no corporeal form, according to the Mīmāṃsakas, because they are never visible††. Besides, if they had bodies, it would be impossible for them to attend the large number of sacrifices performed by the priests at one and the same time. Further, if the gods had any physical form, they would be perishable like mortals, and the Vedic words signifying them would lose their eternal character, owing to their association with transient and perishable objects. The Mīmāṃsā view has been attacked by both Śaṃkara and Rāmānuja, who make a spirited defence of the traditional view that the gods have a corporeal existence[‡]. Both Śaṃkara and Rāmānuja contend that without a physical form it would be impossible for worshippers to concentrate their minds on the deity.

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* Nyāyasūtras 3. 1. 35. 46.

† उद्देशपर्वण्यपि लक्षणेऽपि द्विधोदितैः षोडशभिः पदार्थैः ।
आन्वीक्षिकीं यद्दशनद्विमालीं तां मुक्तिकामाकलितां प्रतीमः ॥

‡ तर्काप्रतिष्ठा साम्यादन्योन्यस्य व्यतिघ्नताम् ।
नाप्रामाण्यं मतानां स्यात् केषां सत्प्रतिपक्षवत् ॥

¶ For a detailed explanation see Athalye-Tarkasaṃgraha (Notes. P 306).

§ P 342 (K. S. S).

‖ विश्वरूपकलनादुपपन्नं तस्य जैमिनिमुनित्वमुदीये ।
विग्रहं मखभुजामसहिष्णुर्व्यर्थतां मदशनिं स निनाय ॥

†† Indra says to Nala–
प्रत्यक्षलक्ष्यामवलम्ब्य मूर्तिं हुतानि यज्ञेषु तवोपभोक्ष्ये ।
संशेरतेऽस्माभिरवीक्ष्य भुक्तं मखं हि मन्त्राधिकदेवभावे ॥
Naishadha 14. 73

(*b*)

In 2. 61[‖] Śrīharsha refers to the Mīmāṃsā theory of the self-validity of knowledge (स्वतःप्रामाण्य). Nala says to the swan that the benevolence of the good proceeds from their own impulse (that is, it is spontaneous), just as cognitions are valid on their own account. The reference here is to the Mīmāṃsā view that the validity of cognitions is inherent in them, and they are therefore able to bring about the apprehension of an object without depending upon any other source of knowledge. If the apprehension of an object must be deferred until the purity of the source of the cognition is ascertained, we shall have to wait for the production of another cognition to test the validity of the first. The latter again will require another cognition for the same purpose, and there will be an endless series of cognitions, making knowledge itself impossible. The Mīmāṃsakas, therefore, believe in the authoritative character of the cognising faculty (Buddhi)[¶], and maintain that a cognition that has definitely taken place does not require corroboration by other cognitions, and should be regarded as authoritative or self-evident[§].

The self-validity (Svatah-prāmāṇya) of knowledge is held by the Mīmāṃsakas in general, but there are differences of opinion about the truth of the cognitions so produced. In the Naishadha verse we are considering, the word Yathārtha means, strictly speaking, 'true'; and it is probable that the poet here refers to the Prābhākara view that all cognitions are true, because they are cognitions. It may be noted that according to the Prābhākara school, knowledge or cognition is self-luminous‡, and the sense organs have by nature the power of bringing about correct cognitions; hence there is no error or misconception as such.

[‡] See Śaṃkarabhāshya on Vedāntasūtras 1. 3. 27 ff. and the relevant portion of the Śrībhāshya.

[‖] स्वत एव सतां परार्थता ग्रहणानां हि यथा यथार्थता ।

Cāṇḍūpaṇḍita quotes here Ślokavārtika 2. 47—

स्वतः सर्वप्रमाणानां प्रामाण्यमिति गम्यताम् ।
न हि स्वतोऽसती शक्तिः कर्तुमन्येन शक्यते ॥

Malli says 'गृह्यतां जाता मनीषा स्वत एव मानम्' इति मीमांसकाः.

[¶] तस्माद्बोधात्मकत्वेन प्राप्ता बुद्धेः प्रमाणता Ślokavārtika 2. 53.

[§] तस्माद् दृढं यदुत्पन्नं नापि संवादमृच्छति ।
ज्ञानान्तरेण विज्ञानं तत् प्रमाणं प्रतीयताम् ॥ Ibid. 2. 80.

The theory of the Prābhākaras that all cognitions are correct has led them to propound a theory of error known as Akhyātivāda. According to Cāṇḍūpaṇḍita, Śrīharsha refers to this view in Naishadha 6. 51—

अन्योन्यमन्यत्रवदीक्षमाणौ परस्परेणाध्युषितेऽपि देशे ।
आलिङ्गितालीकपरस्परान्तस्तथ्यं मिथस्तौ परिषस्वजाते ॥

In the sixth Canto, Nala goes about invisible in the inner apartments of Damayantī, and distracted with love, he sees her in an illusion all around him. Damayantī is in a similar condition, and sees Nala before her in an illusion. Though both of them are together in the same place, they think themselves to be away from each other, and embrace each other's illusory figure, thinking it to be real. But still they may be said to have had real embraces in the midst of the embraces of their illusory figures; that is, although there were no actual embraces, the illusory ones were in a sense real or true, and this is possible according to the Prābhākara view.

As we have said above, the Prābhākaras do not recognise error as such. In the typical instance of mistaking nacre for silver in the expression 'This is silver', there is a dual conception: first, the idea of 'this' is occasioned by the direct perception of the nacre; secondly, the idea of silver is brought about by the awakening of the memory of silver, so that there is a remembrance of silver seen somewhere else, brought about by the similarity in colour between the nacre and the silver. The so-called mistake is due to a lack of discrimination between the perceived nacre and the remembered silver, but the apprehension of silver in the present case is by no means an erroneous cognition†.

Cāṇḍūpaṇḍita applies the Prābhākara theory with great ingenuity to the verse in question. First, the embraces of the illusory figures were a direct experience. Then came the remembrance of past embraces, of which both Nala and Damayantī may be supposed to have had actual experience among their comrades. Both experiences were thus in a sense real, and there was no illusion about the embraces of Nala and Damayantī in the present case, according to the Prābhākara view§.

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‡ Cf. Prakaraṇapancikā P 57—स्वत एव यदुपपद्यते न तत्र परापेक्षा युक्ता । मेयानां मातुश्च स्वतः प्रकाशो नोपपद्यत इति युक्ता तयोः परापेक्षा । मितौ च काचिदनुपपत्तिर्नास्तीति स्वयंप्रकाशैवमितिः ।

† For the Prābhākara view see Nyāyakandalī (Jha's Trans.) P 380; Prakaraṇapancikā P 34 ff. (संनिहितरजतशकले रजतमतिर्भवति यादृशी सत्या । भेदानध्यवसायादियमपि तादृक् परिस्फुरति ॥); Comm. on Bhoja's Tattvaprakāśa (T. S. S. P 64) etc.

Cāṇḍūpaṇḍita is the only commentator who finds a reference to the Prābhākara doctrine of cognition in Naishadha 6. 51. According to the other commentators, since Nala and Damayantī were both present in the inner apartments (though the former was invisible), they happened to come into contact with each other, and had some real embraces in the midst of the illusory ones. Cāṇḍū, however, lays stress on the phrase अन्योन्यमन्यत्रवदीक्षमाणौ, and precludes the possibility of any actual embrace, which would have been repulsive to both Nala and Damayantī, in view of the former's mission on behalf of the gods. Cāṇḍū's interpretation keeps up the atmosphere of illusion better, and seems to be the right one.

(c)

In 11. 64 Śrīharsha refers to the atheism of the Mīmāṃsā system. Mīmāṃsā is described as rejecting the Lord Śiva, though he is glorified by all the Vedas, and exerts himself for the sake of others without any interest of his own*. There is no doubt that Śiva here stands for the Supreme Being. The chief exponents of the existence of God were the followers of the Nyāya system, and they were generally Śaivas¶, and evolved a conception of Śiva, which transcended the wellknown physical characteristics attributed to that deity‖. Bhāsarvajña, an authoritative writer of the Nyāya school, identified Śiva with God, by declaring that salvation is brought about by the vision of Śiva.† The Bodhicaryāvatāra-panjikā, while presenting the Nyāya theory of God, states that Śaṃkara or

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§ अतोऽन्योन्यालिङ्गनग्रहणज्ञानं स्मरणज्ञानं चोभयमपि तथ्यमेव, नतु मिथ्या। अतस्तथ्यो मिथःपरिष्वङ्गः स्मरणज्ञानस्य अबाधितत्वात् इति मीमांसकैकदेशिनां प्राभाकराणामाशयः Cāṇḍūpaṇḍita. See Notes.

* वेदैर्वचोभिरखिलैः कृतकीर्तिरत्ने हेतुं विनैव धृतनित्यपरार्थयत्ने ।
मीमांसयेव भगवत्यमृतांशुमौलौ तस्मिन् महीभुजि तयानुमतिर्न भेजे ॥

¶ See, for example, Haribhadra's Shaḍdarśanasamuccaya and Guṇaratna's comm. thereon P 51.

‖ Cf. the verse न स्वर्धुनी न फणिनो न कपालदाम quoted by Guṇaratna (op. cit.) P 50.

† 'शिवदर्शनात् मोक्षः' ।

Śiva is the name of God‡‡. It is also interesting to note that in 17. 16 Śrīharsha himself represents Śiva as the formless God, while referring to the episode of the burning of the god of love by Śiva‡.

In 11. 64 Srīharsha has obviously in view the controversy about the existence of God, which was carried on by the Nyāya and Mīmāṃsā writers in the centuries immediately preceding his time. We need only to refer to Maṇḍanamiśra's Vidhiviveka with the comprehensive Nyāyakaṇikā commentary of Vācaspati¶ among Mīmāṃsā works, and to Udayana's Nyāyakusumānjali among Nyāya treatises. The Vidhiviveka refutes the arguments in support of the existence of God, and dismisses them as mere gossip (वार्तम्); while the Nyāyakaṇikā denies the existence of Īśvara or the Supreme Being endowed with the six attributes†. Udayana, on the other hand, proclaims the existence of God whom he calls the great Lord Bhava or Śiva. He devotes a chapter to the refutation of the Mīmāṃsā; and one of his many arguments is the universal use of words signifying God, among which we find Īśāna, Īśvara and Maheśvara, which are also popular names of Śiva*. Udayana, as a matter of fact, propounds the existence of God in the abstract, but he recognises the possibility of God assuming a physical form as occasion demands‖. He quotes a verse illustrating the six great attributes of Maheśvara; but as we saw above, the Mīmāṃsakas deny the existence of this very Maheśvara¶¶. It may also be noted that the poet makes a significant allusion to the spontaneous benevolence (परार्थयत्न) of Śiva or God, for this is one of the arguments brought forward by the theists and rejected by the Mīmāmsakas[||||].

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‡‡ ईश्वर इति शंकरस्याख्या P 544.

‡ बिभर्ति लोकजिद्भावं बुद्धस्य स्पर्धयेव यः ।
यस्येशतुलयेवात्र कर्तृत्वमशरीरिणः ॥

Narayaṇa remarks ईश्वरो हि स्मरहरत्वात् स्मरस्य शत्रुः, तस्मात् तत्स्पर्धयेव तस्याशरीरकर्तृत्वं स्वयमविनयेनाङ्गीकृतमित्यर्थः। यथा अशरीरिण एवेश्वरस्य कर्तृत्वमिति न्यायविदः, तथा अयमप्यनङ्ग एव सन् कार्यकारीत्यर्थः.

¶ P 210 ff. (Benares ed.).

† न तावत्......युगपदसंख्येयस्थावरादिलक्षणकार्यदर्शनादखिलविषयनित्यविज्ञानमात्रशाली षड्गुण ईश्वरः सेद्धुमर्हति Ibid. P 216.

* Nyāyakusumānjali, chap. 5. P 76 (Chowkhamba ed.)

‖ Ibid P 61.

¶¶ The Vaiśeshikas also identify Maheśvara with God, but their view is not accepted by the Mīmāṃsakas. See Pārthasārathi on Ślokavārtika (Sambandhākshepaparihāra), Verse 66.

Apart from the identification of Śiva with God, Śiva with his peculiar physical characteristics seems to have been particularly repugnant to the Mīmāmsakas. In the wellknown satirical play Laṭakamelaka written in the twelfth century, we find the Mīmāmsaka Mithyāśukla declaring that he turned out Śiva from his sacrificial shed, mistaking him for a Kāpālika ![*]

Some of the commentators in their gloss on 11. 64 hint that the Mīmāmsakas do not entirely reject the existence of God. Viśveśvara says that they do not believe in the corporeal existence of God[¶], as if a formless God would be acceptable to the Mīmāmsā school. Kumārila in his Ślokavārtika clearly rejects the possibility of a Supreme Being, whether with or without a body. If God had a body, it would be perishable like other bodies; while if he had no physical form, it would be impossible for him to exercise any control[‡]. Nārāyaṇa also makes a remark similar to that of Viśveśvara. He says that the Mīmāmsā system does not entirely disbelieve in God, and quotes in this connection the introductory verse of the Ślokavārtika, in which Kumārila seems to invoke Śiva[||]. It should, however, be noted that Pārthasārathi, consistently with the tenets of the Mīmāmsā system, interprets the verse also as an invocation of the Sacrifice[§]; and even if we must suppose that Kumārila regarded Śiva as a tutelary deity, we have to remember the important fact that he has definitely rejected the notion of a Supreme Being in his systematic exposition of the philosophical doctrines of the Mīmāmsā. He was regarded as an atheist by the Naiyāyikas, who, as we have seen, were

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[||||] Cf. Vidhiviveka P 222- स्वार्थे परानुग्रहे वा दुःखोत्तरसर्गदर्शनात् प्रयोजनाभावनिराकृताऽपि चैतन्यमात्रसिद्धिः स्यात्. The Naiyāyikas, on the other hand, describe God as परानुग्रहस्वभाव (Vācaspati's Tātparyaṭīkā P 597 K. S. S.).

[*] कोणस्थोऽपि पुरस्कृतोऽपि यजुषा गौरीभुजङ्गो मया ।
हव्याशाविकलः कपालिकधिया निष्कासितो धूर्जटिः ॥ Act II.

[¶] मीमांसका हीश्वरस्य विग्रहवत्त्वं नाङ्गीकुर्वन्ति ।

[‡] Ślokavārtika (Sambandhākshepaparihāra, Verses 77, 78: Jha's Trans. P 361).

[||] विशुद्धज्ञानदेहाय त्रिवेदीदिव्यचक्षुषे ।
श्रेयःप्राप्तिनिमित्ताय नमः सोमार्धधारिणे ॥

Śridhara in his Nyāyakandalī (Jha's Trans. P 5) also refers to this verse as an instance of the invocation of a deity by an author.

[§] सोमस्य अर्धं स्थानं ग्रहचमसादि तद्धारिणे इति यज्ञपक्षेऽपि संगच्छते ।

votaries of Śiva. Kumārila is spoken of as the leader of the atheists in the Sarvadarśanasaṃgraha in the chapter on the Nyāya system†.

The remark made by Nārāyaṇa is based on a later tradition that the Mīmāṃsā system was not really atheistic. Vidyāraṇya's Śaṃkaradigvijaya refers to Maṇḍanamiśra as an atheist, but argues that Jaimini, being a disciple of Vyāsa, could not have propounded doctrines contrary to those of his teacher‡. The tradition finds expression also in the works of certain later Mīmāṃsakas who import the notion of God as a loose appendage to the Mīmāṃsā doctrine. Āpodeva in his Mīmāṃsānyāyaprakāśa speaks of devotion to Govinda, an idea foreign to the Mīmāṃsā philosophy, and his statement must be regarded as a belated concession to the theistic schools of thought. Similarly, Nārāyaṇabhaṭṭa in his Mānameyodaya rejects the God of the Naiyāyikas, but accepts a kindly Vedic God, whose nature, however, he does not explain. This Vedic God cannot of course be the Supreme Being, as he is neither omniscient nor recognised as the author of the Veda, which, according to the Mīmāṃsā, is eternal. It is here interesting to note that the Sarvamatasaṃgraha definitely states that the Mīmāṃsā system recognises neither the God of the Naiyāyikas nor that of the Upanishads§. As Cāṇḍūpaṇḍita says in his gloss on Naishadha 11. 64, the Mīmāṃsā system does not recognise the existence of God; for if it does so, He will have to be regarded as the author of the Veda, and that will destroy the eternal or non-originated character of the Veda advocated by the Mīmāṃsā philosophy.

(*d*)

The atheism of the Mīmāṃsā is contrasted with the theism of the Nyāya and the Vedānta in Naishadha 6. 102*. The mind of man is described as being dependent either on God or on the chain of causes originating the succession of individual souls (or the cycle of worldly existence) without a beginning. The latter theory is held by the Mīmāṃsā, according to which the cycle of existence is eternal; and actions (Dharma and Adharma) lead to birth and rebirth, and bring about their own results through the mysterious agency known as Apūrva, which preserves the efficacy of an action, for example, a sacrificial rite, for a future occasion. It is thus unnecessary to assume the existence of God as the dispenser of the results of acts done by sentient beings. Creation has neither beginning nor end, and depends upon Adrishṭa or the sumtotal of Dharma and Adharma, leaving no room for the conception of a personal Creator[§]. Kumārila suggests that if an intelligent agency (e. g. the will of God) be regarded as being at the root of Creation, the task of Creation could as well be accomplished by the actions of living beings who are all intelligent agents[†].

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† तदुक्तं भट्टाचार्यैः—

प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।
जगच्च सृजतस्तस्य किं नाम न कृतं भवेत् ॥ इति (Ślokavārtika, Sambandhākshepaparihāra, shows variations) अत्रोच्यते । नास्तिकशिरोमणे तावदीर्ष्याकषायिते चक्षुषी निमील्य परिभावयतु भवान् P 255 (Poona ed.)

‡ 13. 7-9.

§ अथ तैस्तार्किकाभिमत ईश्वर एव निरस्तो नोपनिषदाभिमतः क्षेत्रज्ञस्वरूपभूत इति चेत् । तन्न । 'कर्मैव देहिनामिष्टानिष्टफलदं नेश्वर' इति वदतां वेदस्य धर्मैकनिष्ठतां चाभ्युपगच्छतां क्षेत्रज्ञस्वरूपस्येश्वरस्याकिञ्चित्करत्वात् प्रमाणप्रतिपन्नत्वाभावाच्च ।

* अनादिधाविस्वपरम्पराया हेतुस्रजः स्रोतसि वेश्वरे वा ।
आयत्तधीरेष जनस्तदार्याः किमीदृशः पर्यनुयोगयोग्यः ॥

For variant readings see Notes.

The self-sufficient character of Karma or Adrishṭa is denied by the Nyāya as well as the Vedānta. Uddyotkara says that neither atoms nor Karma can do their work unless controlled by an intelligent Cause[‡]. Śaṃkara compares the Apūrva propounded by the Mīmāṃsā to a piece of wood or a clod of earth[*]. Both the Nyāya and the Vedānta postulate the existence of God, without, however, denying the activity of Karma or Adrishṭa[‖]. As a matter of fact, they advocate the co-operation of God and Karma, and conceive God to be the dispenser of the results of actions done by sentient beings, whose freedom is thus not denied[¶]. Vātsyāyana rejects the theory that God alone produces the results of actions[§§], and says that he only favours or helps forward the personal endeavour of the individual[‡‡]. Śaṃkara reiterates and explains the same view in detail in his commentary on the Vedāntasūtras[††]. The Mīmāṃsakas object to this dual conception of God and Karma. The simultaneous insistence on the omnipotence of God and the activity of Karma is to them an inconsistency. As Kumārila says, if the will of God be the cause of the world process, it is useless to postulate the activity of Karma; if on the other hand, the course of the world is assumed to be regulated by Dharma and Adharma, that would be accepting an agency other than the will of God[*]. Nevertheless, the Vedāntins and the Naiyāyikas, especially the latter, insist on the supremacy of God, and quote in this connection a verse from the Mahābhārata, which says that all creatures are ignorant and helpless, and go to hell or heaven as directed by God[†]. This verse has been cited by some of the commentators while explaining Śrīharsha's reference to the dependence of the working of the human mind on God[‡]. In the Naishadha verse we are considering, the poet has, in fact, in view the controversy about Karma and Īśvara carried on by the followers of the Mīmāṃsā, Nyāya and Vedānta schools, and Śrīharsha here gives in a nutshell the two main conclusions put forward by the rival systems.

[§] cf. Nyāyakaṇikā on Vidhiviveka—लब्धपरिपाकाऽदृष्टवत्क्षेत्रज्ञसंयोगादेव क्षित्यादिलक्षणकार्योत्पत्तावेकस्यापीश्वरस्यानुमाने तुल्यैवाऽनवस्थेत्यर्थः P 223 (Ben. ed.)

[†] Ślokavārtika (Sambandhākshepaparihāra), Verses 75, 76; Jha's Trans. P 361.

[‡] बुद्धिमत्कारणाधिष्ठिताः परमाणवः कर्माणि च प्रवर्तन्त इति P 460 (Chowkhamba ed.)

[*] Śaṃkara on Vedāntasūtras 3. 2. 38.

[‖] The Advaita Vedānta accepts a personal God only in the phenomenal stage. cf. Bhāmatī—नास्य पारमार्थिकं रूपमाश्रित्यैतच्चिन्त्यते किन्तु सांव्यवहारिकम् 3. 2. 38

[¶] cf. Vācaspati's Tātparyaṭīkā P 596 (K. S. S)—कारुणिकोऽप्ययं वस्तुस्वभावमनुविधीयमानो धर्माधर्मसहकारी जगद्वैचित्र्यं विधत्ते ।

[§§] See Vātsyāyana on Nyāyasūtras 4. 1. 19, 20.

[‡‡] पुरुषकारमीश्वरोऽनुगृह्णाति 4. 1. 21.

[††] See Śaṃkarabhāshya and Bhāmatī on Vedāntasūtras 2. 1. 34; 2. 3. 42; 3. 2. 41.

[*] ईश्वरेच्छा यदीष्यते सैव स्याल्लोककारणम् ।
ईश्वरेच्छावशित्वे हि निष्फला कर्मकल्पना ॥
स्वाधीनत्वाच्च धर्मादेस्तेन क्लेशो न युज्यते ।
तद्वशेन प्रवृत्तौ वा व्यतिरेकः प्रसज्यते ॥

Ślokavārtika (Sambandhākshepaparihāra) Verses 72, 83. See also Jha's Trans. P 362. The Buddhists who deny the existence of God employ a similar argument—ईश्वरतः कर्मण एव महत् सामर्थ्यमेवं प्रकाशितं स्यात् । तद्वरं कर्मैव पर्युपास्यं...... Bodhicaryāvatārapanjikā P 547.

[†] अज्ञो जन्तुरनीशोऽयमात्मनः सुखदुःखयोः ।
ईश्वरप्रेरितो गच्छेत् स्वर्गं वा श्वभ्रमेव वा ॥

Quoted in Uddyotkara—Nyāyavārtika P 467; Nyāyakusumānjali, chap. 5; Bhāmatī 2. 3. 42. Quoted also by writers of other schools in illustration of the Nyāya view, e. g. in Vidhiviveka P 216; the Nyāyakaṇikā on the Vidhiviveka P 216; Māṭharavṛitti on Sāmkhyakārikā 61; Bodhicaryāvatārapanjikā P 546; Yaśastilaka Vol. II P 255; Guṇaratna on Haribhadra's Shaḍdarśanasamuccaya P 53.

[‡] cf. लोककामेशितृत्वमपि निरङ्कुशं श्रूयमाणं परमेश्वरं गमयति Śaṃkarabhāshya on Vedāntasūtras 1. 1. 20

(e)

In 17. 61|| Śrīharsha refers to the Mīmāmsā view of certain Smṛiti injunctions and their authority. The allusion has been explained in the Notes q. v.

III

Sāmkhya and Yoga doctrines.

There are very few references to doctrines of the Sāmkhya and the Yoga system in our poem. The Satkāryavāda seems to be referred to in 5. 94¶ where the poet says that there is no difference between the cause and the effect. Cāṇḍūpaṇḍita finds a reference to Sāmkhya doctrines also in 22. 76, where the slaughter of animals is represented as a blemish or an unclean feature of the Vedic sacrifices. Cāṇḍū here quotes Sāmkhyakārikā (verse 2) which characterises the Vedic sacrificial system as impure, and hence ineffective as a means of averting pain. In 21. 119 there is a reference to the Samprajñāta form of Yogic meditation‡.

IV

Vedānta doctrines

(a)

There are several references to the Vedānta doctrine of the realisation of the Absolute*. The characteristics of the condition of salvation and the worldly state—joy and delusion respectively—are referred to in 8. 15§. There is an allusion to the Vedantic theory of dreams in 1. 40||.

|| श्रुतिं श्रद्धत्थ विक्षिप्ताः प्रक्षिप्तां ब्रूथ च स्वयम् ।
मीमांसामांसलप्रज्ञास्तां यूपद्विपदापिनीम् ॥

¶ 'नास्ति जन्यजनकव्यतिभेदः'.

‡ See Vocabulary under संप्रज्ञात.

* नेत्राणि वैदर्भसुतासखीनां विमुक्ततत्तद्विषयग्रहाणि ।
प्रापुस्तमेकं निरुपाख्यरूपं ब्रह्मेव चेतांसि यतव्रतानाम् ॥ 3. 3
हंसं तनौ सन्निहितं चरन्तं मुनेर्मनोवृत्तिरिव स्विकायाम् ।
ग्रहीतुकामादरिणा शयेन यत्नादसौ निश्चलतां जगाहे ॥ 3. 4
स व्यतीत्य वियदन्तरगाधं नाकनायकनिकेतनमाप ।
संप्रतीर्य भवसिन्धुमनादिं ब्रह्म शर्मभरचारु यतीव ॥ 5. 8

§ तत्कालमानन्दमयीभवन्ती भवत्तरानिर्वचनीयमोहा ।
सा मुक्तसंसारिदशारसाभ्यां द्विस्वादमुल्लासमभुङ्क्त मिष्टम् ॥

N remarks आनन्दरूपत्वं मुक्तदशा । 'आनन्दो ब्रह्मणो रूपम्' इति श्रुतेः । अनिर्वचनीयमोहवत्त्वं संसारिदशा ।

|| निमीलितादक्षियुगाच्च निद्रया हृदोऽपि बाह्येन्द्रियमौनमुद्रितात् ।
अदर्शि संगोप्य कदाप्यवीक्षितो रहस्यमस्याः स महन्महीपतिः ॥

See the interpretation of Cāṇḍūpaṇḍita and Narahari in the Notes.

In 9. 94[||] there is a reference to the Linga-śarīra or the Subtle Body, which is regarded as the repository of the sense impressions[§]. Damayantī says that her inner being is occupied by her beloved, her mind is attached to him, and the five vital breaths are attached to the mind: so she cannot die. Mind is here taken as referring to the Subtle Body. The mind being the chief of the constituents of the Subtle Body, it is often used in the latter sense[†], and the poet here refers to the process of the departure of the Subtle Body at death as described in the Upanishads. The Lingaśarīra is composed of various elements such as the mind, the vital breaths, the senses etc[||||]. When death comes, the Soul departs followed by the Vital Breath (in its five forms), the mind and the ten senses[¶], all of which belong to the Subtle Body.

(*b*)

In 11. 129 we have an elaborate description of the devotion of the Upanishad to the Absolute[*]. The philosophy of the Upanishads is described as devoting itself to the One Being, beyond the range of speech, an ocean of consciousness, an infinite joy, by discarding air and earthly objects, watery objects and light, the sky, time, space and the mind. Certain commentators find in this enumeration of objects a reference to the nine substances of the Vaiśeshika system minus the Soul[††]. Cāṇḍūpaṇḍita, however, refers to the story of Nārada and Sanatkumāra in the seventh chapter of the Chāndogya Upanishad, and explains the verse in the light of the Upanishadic passage, which propounds the nature of the Absolute as transcending all physical objects and mental processes, such as water, light, ether, name, speech, mind and its processes, hope,

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[||] ……कियत् सहिष्ये न हि मृत्युरस्ति मे । स मां न कान्तः स्फुटमन्तरुज्झिता न तं मनस्तच्च न कायवायवः ॥

[§] See Śaṃkarabhāshya on Bṛihadāraṇyaka Upanishad 4. 3. 20.

[†] cf. लिङ्गं मनः, मनःप्रधानत्वात् लिङ्गस्य मनः लिङ्गमित्युच्यते Ibid. 4. 4. 6.

[||||] For details see Nārāyaṇa's commentary, and extracts from Cāṇḍūpaṇḍita in the Notes.

[¶] 'तमुत्क्रामन्तं प्राणोऽनूत्क्रामति, प्राणमनूत्क्रामन्तं सर्वे प्राणा अनूत्क्रामन्ति' (प्राणाः= the mind and the ten senses). See Śaṃkara on Vedāntasūtras 2. 4. 6, 17, 19; Vijñānabhikshu on Sāṃkhyasūtras 3. 14.

[*] सानन्तानाप्यतेजःसखनिखिलमरुत्पार्थिवान् दिष्टभाज-
श्चित्तेनाशाजुषस्तान् सममसमगुणान् मुञ्चती गूढभावा ।
पारेवाग्वर्तिरूपं पुरुषमनु चिदम्भोधिमेकं शुभाङ्गी
निःसीमानन्दमासीदुपनिषदुपमा तत्परीभूय भूयः ॥

[††] पृथिव्यापस्तेजो वायुराकाशं कालो दिगात्मा मन इति द्रव्याणि Vaiśeshikasūtras 1.1.5.

strength and food*.

In 9. 121‡ the poet refers to the emergence of the knowledge of the Self, and the consciousness that it is different from Prakṛiti or the Primordial Matter§, accompanied by relevant utterances based on the recollection of the past¶.

In 21. 108†† the poet gives us a synthesis of Vaishṇava and Vedāntic doctrines. The apparent diversity of the external phenomena attributed to Māyā is represented as being a mere flash of the will of Vishṇu||.

(*c*)

Perhaps the most interesting reference to Vedānta doctrines is to be found in 13. 36. Speaking of the failure of Damayantī to distinguish the real Nala from the four bogus Nalas, the poet says:

साप्तुं प्रयच्छति न पक्षचतुष्टये तां तल्लाभशंसिनि न पञ्चमकोटिमात्रे ।
श्रद्धां दधे निषधराड्विमतौ मतानामद्वैततत्त्व इव सत्यतरेऽपि लोकः ॥

"Just as in the presence of a diversity of doctrines people do not believe in the truth of monism, the fifth alternative, though truer; four other theories, wishing to win this (faith), being engaged in preventing such a belief (in monism) from gaining ground: similarly, Damayantī, in the face of this doubt about Nala, did not believe in the reality of the fifth alternative‡‡, though more genuine than the rest, four other persons†, desirous of winning her, having prevented her from acquiring such a trust."

The imagery of Śrīharsha is based on two verses of the Gauḍapādakārikā, which mention four doctrines about the Self, namely, 'It exists', 'It does not exist', 'It exists and exists not', 'It exists nct it exists not', and represent the Self as 'untouched', that is, incomprehensible by any

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* For Cāṇḍūpaṇḍita's interpretation see Notes.

‡ मुनिर्यथात्मानमथ प्रबोधवान् प्रकाशयन्तं स्वमसावबुध्यत ।
अपि प्रपन्नां प्रकृतिं विलोक्य तामवाप्तसंस्कारतयासृजद् गिरः ॥

§ "आत्मा वाऽरे ज्ञातव्यः प्रकृतितो विवेक्तव्यः" quoted in the Sāmkhyatattvakaumudī (Kārikā 2) in illustration of the Upanishadic view.

¶ See Notes.

†† वस्तु वास्तु घटते न भिदानां यौक्तिकैकविधबाधविरोधैः ।
तत्त्वदीहितविजृम्भिततत्तद्भेदमेतदिति तत्त्वनिरुक्तिः ॥

|| For the Advaita arguments see Cāṇḍūpaṇḍita's gloss quoted in the Notes.

‡‡ i. e. the real Nala.

† i. e. the four gods disguised as Nala.

of these Koṭis or doctrines[*]. According to Śaṃkara as interpreted by Ānandagiri, the first theory refers to the Vaiśeshikas and others, the second to the Vijñānavādin Buddhists, the third to the Jainas, and the fourth to the Śūnyavādin Buddhists[||]. The Vedānta doctrine, which represents the Self as beyond the ordinary modes of thought and expression, is different from all these theories and is thus the fifth Koṭi.

There is no doubt that Śaṃkara's interpretation of the Kārikās is artificial and not the only one possible[§]. The Gauḍapādakārikā is a work which shows unmistakable traces of Buddhist influence, and the Kārikās in question seem to be based on the Mādhyamika definition of the Ultimate Reality found in Buddhist works.

न सन्नासन्न सदसन्न चाप्यनुभयात्मकम् ।
चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदुः ॥

The Ultimate Reality of the Mādhyamikas is here represented as beyond the four Koṭis[‡] which mean modes of predication (or categories of existence) rather than 'theories' as interpreted by Śaṃkara. It will be seen that Gauḍapāda and Śrīharsha alike apply the same definition to the Self, the Ultimate Principle of the Advaitavādins, and likewise describe it as beyond the four possible modes of predication[†]. The rejection of the Koṭis is thus common to the Mādhyamikas and the Advaita Vedāntins. In 21. 88 Śrīharsha himself describes Buddha as having discarded the four Koṭis, while the Advaitins, too, have been blamed by other schools of thought for rejecting the Koṭis*. Both the Mādhyamikas and the Advaita thinkers describe the Ultimate Reality as beyond the comprehension of mind and speech, and beyond the range of world phenomena (Prapanca)†. The Ādiśānta of the Mādhyamikas may be compared with the Upaśānta of the Vedānta||. The Vedāntins, it is true, did not admit this remarkable similarity between their Brahma and the Śūnya or the Ultimate Principle of the Mādhyamikas. Śaṃkara characterised the doctrine of Śūnya as contrary to all proof‡, and relying on the literal meaning of the word, reduced the Śūnya theory to mere nihilism. Nāgārjuna, however, contends that his doctrine is neither non-existence (nāstitva) nor non-being (abhāva); and Śūnyatā is, in fact, characterised as Tathatā (thatness), Bhūtakoṭi (true limit) and Dharmadhātu (totality of things)¶. It may be added that the cognate theory of the non-origination and the dreamlike character of things is also common to the Vedānta and Mādhyamika systems§§. In view of the striking similarity between the doctrines of the two schools, Śrīharsha's definition of the Advaitatattva, though apparently based on the Gauḍapādakārikā, looks like an adaptation of the Mādhyamika definition of the Ultimate Reality‡‡.

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[*] अस्ति नास्त्यस्तिनास्तीति नास्ति नास्तीति वा पुनः ।
चलस्थिरोभयाभावैरावृणोत्येव बालिशः ॥
कोट्यश्चतस्र एतास्तु ग्रहैर्यासां सदावृतः ।
भगवानाभिरस्पृष्टो येन दृष्टः स सर्वदृक् ॥

Śaṃkara remarks अस्ति नास्तीत्यादिसूक्ष्मविषया अपि पण्डितानां ग्रहा भगवतः परमात्मन आवरणा एव ।..........कीदृक् पुनः परमार्थतत्त्वं.......कोट्यः प्रावादुकशास्त्रनिर्णयान्ता एता उक्ता अस्तिनास्तीत्याद्याः चतस्रः ।

[||] प्रमाता देहादिव्यतिरिक्तोऽस्तीत्यादौ वैशेषिकादिपक्षः । देहादिव्यतिरिक्तोऽपि नासौ बुद्धेर्व्यतिरिच्यते क्षणिकस्य विज्ञानस्यैव आत्मत्वादिति द्वितीयो विज्ञानवादपक्षः । तृतीयो दिगम्बरपक्षः । चतुर्थे तु शून्यवादिपक्षे शून्यस्याऽत्यन्तिकत्वद्योतनार्था वीप्सा ।

[§] Nārāyaṇa, for instance, explains the पक्षचतुष्टय as referring to the Sāṃkhya, Nyāya, Jaina and Buddhist theories of the soul. For the different interpretations see Notes.

[‡] For the four Koṭis see below (Buddhist Doctrines, Section B).

[†] Cf. Yogavāśishṭha (Sthitiprakaraṇa) 53. 45—

असत् सत् सदसत् सर्वं संकल्पादेव नान्यतः ।
संकल्पं सदसच्चैवमिह सत्यं किमुच्यताम् ॥

The Comm. remarks सदसत्त्वादयः सर्वे विकल्पाः......संकल्पमेव सदसच्चेत्येवं विकल्पितुं न शक्नुवन्ति इह परमार्थसत्यसंकल्पं ब्रह्म न स्पृशन्तीति किं वाच्यम्.

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* Cf. तत्त्वे द्वित्रिचतुष्कोटिव्युदासेन यथायथम् ।
निरुच्यमाने निर्लज्जैरनिर्वाच्यत्वमुच्यते ॥ Venkaṭanātha's Nyāyasiddhānjana P 93 (Lazarus).

† The epithets used by the Mādhyamikas have been brought together by Dr. N. Datta in his article in the Annals of the B. O. R. I, Vol. XI, Part II. See also Das Gupta-History of Indian Philosophy Vol. 1, P 425 ff.

|| Bodhicaryāvatāra P 359 ; Śaṃkarabhāshya 3. 2. 17.

‡ Śaṃkarabhāshya 2. 2. 31.

¶ See Dr. Datta's article (op. cit.)

§§ Cf. न स्वतो नापि परतो न द्वाभ्यां नाप्यहेतुतः ।
उत्पन्ना जातु विद्यन्ते भावाः क्वचन केचन ॥ Bodhicaryāvatāra P 357.
See also P 587.
स्वतो वा परतो वापि न किञ्चिद्वस्तु जायते ।
सदसत् सदसद्वापि न किञ्चिद्वस्तु जायते ॥ Gauḍapādakārikā (Alātaśānti).

‡‡ The commentator Īśānadeva has actually explained अद्वैततत्त्व as बौद्धमत in an alternative explanation of his gloss on Śrīharsha's verse. See Notes.

V

Buddhist doctrines

(*a*)

There are several references to Buddhist doctrines in the Naishadha. In 10. 87¶ the poet speaks of Śūnyātmatāvāda, Vijñānasāmastya, and Sākāratāsiddhi. (1) The first refers to the Śūnya doctrine of the Mādhyamikas which we shall discuss later. (2) The second refers to the theory of the Yogācāras, generally known as the Vijñānavādins. According to them, the universe is nothing but consciousness, there being no external objects, which are a creation of the mind. External objects and notions have no existence apart from the forms conceived by the intellect and thus exist only in the mind‖. The forms conceived by the mind seem to us to be external objects*. (3). The Sākāratāsiddhi mentioned by Śrīharsha refers to the doctrine of the Sautrāntikas who believe in knowledge endowed with form (साकार) ‡. They with the Vaibhāshikas represent the Sarvāstivādin school of Buddhist philosophers§. The Sautrāntikas, like the Vaibhāshikas, believe in the existence of the external world, though transitory; but while the Vaibhāshikas hold that external objects can be perceived directly, the Sautrāntikas assert that they must be inferred. An external object first imprints its form on our consciousness, and from this form or image we infer the existence of the object†. Just as the act of eating is inferred from nourishment, a country from the language spoken by its people, and affection from cordiality, similarly external objects are inferred from the form or image left on the consciousness[†]. In other words, we infer the existence of external objects from their reflection in our consciousness, just as we infer the existence of the face from the reflection in the mirror[§].

¶ ....शून्यात्मतावादमयोदरेव । विज्ञानसामस्त्यमयान्तरेव, साकारतासिद्धिमथाखिलेव ॥

‖ See Śaṃkarabhāshya on Vedāntasūtras 2. 2. 28. Vácaspati remarks in the Bhāmatī–यद्यप्यनुभवात् नान्योऽनुभाव्योऽनुभविताऽनुभवनं तथापि... ..बुद्धिपरिकल्पितेन (रूपेण) अन्तःस्थ एवैष प्रमाणप्रमेयफलव्यवहारः प्रमातृव्यवहारश्चेत्यपि द्रष्टव्यं न पारमार्थिक इत्यर्थः ।

* 'यदन्तर्ज्ञेयरूपं तद्बहिर्वदवभासते' quoted in the Śaṃkarabhāshya (2. 2. 28) and the Sarvadarśanasaṃgraha P 35 (B. O. R. I. ed.).

‡ साकारविज्ञानवादी सौत्रान्तिकः । विज्ञानस्य साकारतासिद्धिस्तद्दर्शनम् Nārāyaṇa. परमाणुसञ्चयरूपोऽर्थः साकारज्ञानजनकः Advayavajrasaṃgraha P 17.

§ यद्यपि वैभाषिकसौत्रान्तिकयोरवान्तरमतभेदोऽस्ति तथापि सर्वास्तितायामस्ति संप्रतिपत्तिरित्येकीकृत्योपन्यासः Bhāmatī on Śaṃkarabhāshya 2. 2. 18.

† इन्द्रियसंनिकृष्टस्य विषयस्योत्पाद्ये ज्ञाने स्वाकारसमर्पकतया समर्पितेन चाकारेण तस्यार्थस्यानुमेयतोपपत्तेः Sarvadarśanasaṃgraha P 36 (B. O. R. I. ed.)

(*b*)

The reference to Śūnyavāda in 10. 87 may be brought into relation with the verse in the twenty-first Canto of our poem, in which Buddha is called विधुतकोटिचतुष्क and अद्वयवादिन् (21. 88). According to the Śūnyavādin or the Mādhyamika school, things have only an illusory or dreamlike existence. They are like the figures created by a magician, which are believed to be real by the ignorant[||]. Things exist so long as the attendant cause is present, and disappear when the cause ceases to exist. They are like the reflection of an object, which appears when there is a mirror near it, and is lost to view when the mirror is removed[*]. None can tell whence these illusory objects come and where they go[¶]. The Śūnyavādins do not believe in the origination of things in the real sense, and things, according to them, are neither really existent nor suffer extinction[‡]. The Ultimate Reality is, on the other hand, described as beyond the four Koṭis or modes of predication; that is, it is neither existent nor non-existent nor the combination nor the negation of the two[||||]. It is, in other words, चतुष्कोटिविनिर्मुक्त, that is, cannot be brought under the four categories mentioned above. It is to this doctrine of the Mādhyamikas that Srīharsha refers when in 21. 88 he describes Buddha as one who discarded the four Koṭis or modes of predication. Similarly, Buddha is called in the verse an exponent of absolute monism

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[†] Ibid. P 36.

[§] ज्ञाने ज्ञेयप्रतिबिम्बो बिम्बपुरःसरः, प्रतिबिम्बत्वात् दर्पणगतमुखप्रतिबिम्बवदिति । एवञ्च प्रत्यक्षग्राह्यो बाह्यार्थो नास्ति Sarvamatasamgraha P 21.

[||] Bodhicaryāvatāra P 374.

[*] यदन्यसंनिधानेन दृष्टं न तदभावतः । प्रतिबिम्बसमे तस्मिन् कृत्रिमे सत्यता कथम् ॥ Ibid. 9. 145 हेतुतः संभवो येषां तदभावान्न सन्ति ये । कथं नाम न ते स्पष्टं प्रतिबिम्बसमा मताः ॥ Madhyamakavṛitti quoted by Prajñākara on the above verse.

[¶] Bodhicaryāvatāra 9. 144.

[‡] एवं च न निरोधोऽस्ति न च भावोऽस्ति सर्वदा । अजातमनिरुद्धं च तस्मात् सर्वमिदं जगत् ॥ Bodhicaryāvatāra 9. 150. For a comprehensive account of the Mādhyamika theory see Dr. N. Dutta's article in the Annals of the B. O. R. I, Vol. XI, Pt. II.

[||||] See Vocabulary under कोटि for references.

(अद्वयवादिन्), because the Śūnyatā or the ultimate reality is described as Advaya or non-duality[*]. The expression Advayavādin is included among the names of Buddha in the Amarakosha, but Śrīharsha uses it with a view to the philosophical aspect of the term. A Vedantist like him was of course familiar with the following line occurring in a quotation from the Bodhicittavivaraṇa found in Vācaspati's Bhāmatī (2. 2. 18)-

भिन्नापि देशनाऽभिन्ना शून्यताऽद्वयलक्षणा ।

We may also refer to the following verse cited in the Bodhicaryāvatārapanjikā to illustrate the nature of Śūnyatā—

अलक्षणमनुत्पादमसंस्कृतमवाङ्मयम् ।
आकाशं बोधिचित्तं च बोधिरद्वयलक्षणा ॥[†]

It may also be noted that according to Advayavajra, one of the two Mādhyamika schools is called Māyopamādvayavādin 'one who believes in Advaya or non-duality comparable to Māyā or illusion.' Advayavajra explains that the doctrine that the reality transcends the four categories of existence mentioned above is propounded by this school[‡].

It is noteworthy that in 10. 87 Śrīharsha mentions only three of the four Buddhist schools–Sautrāntika, Yogācāra and Mādhyamika–and omits the Vaibhāshika school. It is generally believed that the Mādhyamika and Yogācāra schools belong to Mahāyāna, while the Sautrāntika and Vaibhāshika schools are affiliated to Hīnayāna. But Advayavajra says in his Tattvaratnāvalī that the Yogācāra, Mādhyamika and Sautrāntika schools belong to Mahāyāna[§]. The grouping together of these three schools by Śrīharsha seems to suggest that he is following the same tradition as Advayavajra, and presents the three Mahāyāna schools envisaged by that tradition. This is particularly interesting in view of the fact that Advayavajra, who is assigned to the eleventh century[¶], is not far removed from Śrīharsha in date.

VI

Jaina doctrines

There is a reference to the three Jewels in 9. 71[‖]. The conception of the three jewels is found both among the Buddhists and the Jainas, but commentators agree in taking the reference as one to Jaina tenets. The three Jewels are Samyagdarśana, Samyagjñana and Samyakcāritra. Samyagdarśana means faith in the teaching of the Jaina Scriptures‡. It is sometimes called also Samyaktva and Ruci¶. Samyagjñāna means a thorough knowledge of the doctrines propounded in the Scriptures. Samyakcāritra is cessation from all activities leading to sin. It consists of the practice of the five Mahāvratas or great vows, namely, non violence (Ahiṃsā), pleasant truth (Sūuṛita), non-stealing (Asteya), renunciation of the desire for enjoyment (Brahma), and lack of attachment to anything (Aparigraha)||. Kundakundācārya says in his Pravacanasāra that Cāritra is Dharma which is a condition of the soul (Sāmya) free from delusion and agitation*. Cāritra is sometimes described as the cessation of all worldly activities containing the germ of Karma¶¶.

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[*] The Dharmaśarmābhyudaya Kāvya (a Jaina work) speaks of the Advaitavāda of Buddha–अद्वैतवादं सुगतस्य हन्ति पदक्रमो यत्र जडद्विजानाम् 17. 66.

[†] P 421.

[‡] Advayavajrasaṃgraha (G. O. S) P 19.

[§] Ibid. P 14.

[¶] See Introduction to Sādhanamālā, Vol. II. (G. O. S.).

[‖] न्यवेशि रत्नत्रितये जिनेन यः स धर्मचिन्तामणिरुज्झितो यया ।
कपालिकोपानलभस्मनः कृते तदेव भस्म स्वकुले स्तृतं तया ॥

The three Jewels are described as constituting the way to salvation, and it is emphasised that in order to be effective they must always accompany one another†. According to the Niyamasāra, the three Jewels constitute the Niyama or the moral law, which is the way to salvation, resulting in Nirvāṇa.**

The three Jewels were made familiar in the Kāvya literature by Jaina poets and writers before the time of Śrīharsha. There are many references to them in Somadeva's Yaśastilaka where in one place they are collectively callled Bodhi‡‡. In the allegorical Upamitibhāvaprapancakathā, they are elaborately explained and represented as three medicines for the soul||||. There are references to the three Jewels also in Kāvyas like the Candraprabhacarita and the Dharmaśarmābhyudaya. The latter work gives a lucid and simple definition of the Jewels as the means of salvation§.

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‡ तत्त्वार्थश्रद्धानं सम्यग्दर्शनम् Tattvārthādhigamasūtra 1. 3.

¶ See Yaśastilaka 2. 152; ibid. Vol. II P 268, P 326.

|| See Sarvadarśanasaṃgraha (B. O. R. I. ed.) P 65.

* Gāthā 7. The work is printed in an Appendix to Bhandarkar's Report (1883-84), P 379 ff.

¶¶ कर्मादाननिमित्तायाः क्रियायाः परमं शमम् । चारित्रोचितचातुर्याश्चारुचारित्रमूचिरे ॥ Yaśastilaka Vol. II P 269 ; औदासीन्यं परं प्राहुर्वृत्तं सर्वक्रियोज्झितम् Ibid. P 326.

† Sarvadarśanasaṃgraha P 66; Candraprabhacarita 18. 125.

** Bhandarkar's Report (1883 84) P 102.

‡‡ 2. 114, 157.

|||| Pp. 105, 113, 116, 140.

§ निःशेषकर्मनिर्मोक्षः स मोक्षः कथ्यते जिनैः ॥
ज्ञानदर्शनचारित्रैरुपायैः परिणामिनः । भव्यस्यायमनेकाङ्गविकलैरेव जायते ॥

VII

Cārvāka doctrines

There is a popular exposition of Cārvāka doctrines in 17. 37 ff. (see Translation). The Cārvāka attack on the Nyāya conception of salvation§ and God will be found in 17. 75, 77, 78. The Vedānta theory of the Self is attacked in 17. 74. The Cārvāka being a gross materialist does not believe in the existence of the soul and rebirth, and argues that a creature once burnt to ashes at death can by no means return (भस्मीभूतस्य भूतस्य पुनरागमनं कुत: 17. 69). This is the doctrine of annihilation known as Ucchedavāda and referred to in works like Āryaśūra's Jātakamālā (Mahābodhijātaka)†. Being without any vision of the life beyond, the Cārvāka devotes himself to the world and its delights. Sensual pleasure is his summum bonum, and the Cārvāka in our poem requisitions even the aid of grammar in support of his doctrines; he quotes and misinterprets a rule from Pāṇini to prove that salvation is fit only for the impotent*.

तत्त्वस्यावगतिर्ज्ञानं श्रद्धानं तस्य दर्शनम् । पापारम्भनिवृत्तिस्तु चारित्रं वर्ण्यते जिनैः॥

21. 160-62. Cf. Candraprabhacarita 18. 123-24.

§ See P 496.

† अपर उच्छेदवादकथाभिरेनं कामभोगप्रसङ्ग एव प्रतारयामास—

दारूणि नैकविधवर्णगुणाकृतीनि कर्मात्मकानि न भवन्ति भवन्ति चैव ।
नष्टानि नैव च यथा पुनरुद्भवन्ति लोकस्तथायमिति सौख्यपरायणः स्यात् ॥

* उभयी प्रकृतिः कामे सज्जेदिति मुनेर्मनः ।
अपवर्गे तृतीयेति भणतः पाणिनेरपि ॥ 17. 70.

Appendix II.

Minor Allusions

Dattātreya

In the hymn to Vishṇu in the twenty-first Canto, Śrīharsha refers to the ten incarnations of the deity; and in addition to these, assigns a verse to the Dattātreya incarnation*, which is not included among the commonly accepted Avatāras, whose number came to be fixed at ten by the twelfth century, if not earlier. The conception of ten Incarnations was popularised by Jayadeva in the well known hymn in his Gītagovinda, while Govardhana, in his Āryāsaptaśatī (Verse 60), speaks of 'those who recognise ten Avatāras'‡. Hemacandra in his Dvyāśrayakāvya 15. 119 uses the expression दशावतारी in the sense of 'a temple containing the idols of the ten incarnations of Vishṇu†'. Earlier than this, Kshemendra, in the eleventh century, describes ten Incarnations in his Daśāvatāracarita; while, in the tenth century, Somadeva speaks of the same number of Incarnations in his Yaśastilaka¶. The conception of the ten Incarnations is no doubt still older, but the number ultimately came to be fixed at ten; and the usual group of ten Avatāras does not seem to have at any time included Dattātreya. The Matsyapurāṇa (47. 237-48), it is true, enumerates ten Avatāras of Vishṇu, and includes Dattātreya among them; but this group of Incarnations is different from the usual ten, consisting as it does of Dharma Nārāyaṇa, Narasimha, Vāmana, Dattātreya, Māndhātṛi, Jāmadagnya, Rāma, Vyāsa, Buddha and Kalkin.

In spite of the exclusion of Dattātreya from the usual Daśāvatāra group, there are many references to him as an incarnation of Vishṇu. Māgha refers to the Dattātreya incarnation in 14. 79||, and so does the

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* सन्तमद्वयमयेऽध्वनि दत्तात्रेयमर्जुनयशोऽर्जनबीजम् ।
नौमि योगजनितानघसंज्ञं त्वामलर्कभवमोहतमोऽर्कम् ॥ 21. 91

‡ 'वामन इति त्रिविक्रममभिदधति दशावतारविदः'

† The comm. says दशावतारीं नारायणदशावतारप्रतिमाप्रासादं व्यधत्त. Under 13. 29. of the same work (दशावतार्या आरामात्), the comm. says दशावताराः समाहृता दशावतारी तदर्थं भवनमपि उपचाराद्दशावतारी तस्या दशावतारीभवनस्य संबद्धात् आरामात् उद्यानात्.

¶ दशावतारेण स वर्तते वा Chap. 4.

|| संप्रदायविगमादुपेयुषीरेष नाशमविनाशिविग्रहः ।
स्मर्तुमप्रतिहतस्मृतिः श्रुतीर्दत्त इत्यभवदत्रिगोत्रजः ॥

Bhāgavata (2. 7. 4; 6. 8. 16), which recognises an indefinite number of Avatāras, as pointed out by R. G. Bhandarkar. Dattātreya is described in the Purāṇas as the son of Atri and Anasūyā, and brother to Durvāsas[§]. The Brahmapurāṇa (213. 107—9) explains that on the decline of the Vedic religion, Vishṇu assumed the form of Dattātreya, and restored the Vedic rites and reestablished society[*]. Fuller details about Dattātreya are given in the Mārkaṇḍeyapurāṇa[‡], which describes him as a sage of peculiar character; he is addicted to sensual pleasure without being affected by it[†]. He is an Avatāra of Vishṇu, and Lakshmī is his consort. He is the type of a Yogin who is in the world, and yet outside it, and who without being mad acts like a mad man[||]. Dattātreya appears in this role also in the Upanishad called after him, which is, however, a compilation of later times. The Mārkaṇḍeyapurāṇa (19. 10-11) states that the sage god is to be worshipped with wine and flesh and music. The Matsyapurāṇa (99. 14) and the Agnipurāṇa refer to idols of Dattātreya like those of the other Incarnations. The latter work (49. 27) describes his image as two-armed with the figure of Lakshmī on the left. The Vishṇudharmottara[¶], on the other hand, says that he should be represented exactly in the same way as Vālmīki, a white figure with matted hair on the head. The Ahirbudhnyasaṃhitā, a famous work of the Pāñcarātra school, includes Dattātreya among the thirty-nine Vibhavas or manifestations of Vāsudeva or Vishṇu (5. 50 ff).

In the Naishadha verse referred to above, there are two references to legends concerning Dattātreya. The one is to the story of the sage conferring boons on Kārtavīrya Arjuna, who was his favourite devotee. This story is independent of the tradition about the sage being an incarnation of Vishṇu, and found in the Mahābhārata[**], the Matsyapurāṇa[||||]

[§] The Mārkaṇḍeyapurāṇa mentions a third brother Soma (Chap. 17).

[*] The Vishṇudharmottarapurāṇa (Part I, Chap. 25) says the same thing.

[‡] Chap. 17 ff.

[†] Dattātreya is represented as being particularly addicted to wine, though in the Avadhūtagītā ascribed to him, wine and woman are severely condemned.

[||] Cf. the following quotation from the Jābāla Upanishad in Mādhavācārya's commentary on Parāśara Smṛiti, Chap. 2—तत्र परमहंसा नाम संवर्तकारुणि-श्वेतकेतुदुर्वासा……दत्तात्रेयरैवतकप्रभृतयोऽव्यक्तलिङ्गा अव्यक्ताचारा अनुन्मत्ता उन्मत्तवदाचरन्ति.

[¶] Khaṇḍa 3, 85. 64.

[**] Anuśāsanaparva, Chap. 152, 153 (Vangavasi ed.)

[||||] Chap. 43.

and other works. The second story relates how the sage taught Yoga to king Alarka. The Mahābhārata† describes how Alarka attained perfection in Yoga, but there is no reference to Dattātreya. The Brahmapurāṇa (180. 32), however, mentions that the sage instructed Alarka in the Ashṭānga Yoga. The story is narrated in detail in the Mārkaṇḍeyapurāṇa§ which gives a summary of the teachings of the sage. It is here important to note that it is as a teacher of Yoga that Dattātreya is better known in later times, and he is aptly called Yoganātha in the Bhāgavata (6. 8. 16). He is, as a matter of fact, sometimes quoted as an authority on topics related to Yoga¶. In the Brahmapurāṇa (chap. 117) the sage appears also as a great devotee of Śiva, and addresses an eloquent hymn to Śiva in the form of Somanātha. Dattātreya plays an important part in the Tāntric literature also. The Dattātreyatantra‡, which gives details of many magical practices, is ascribed to him, while the sage sometimes appears as a teacher of Tāntric doctrines‖. It is significant that his disciple Kārtavīrya also appears in Tāntric ritual§§. Dattātreya is thus an important figure in Indian religious literature*. The wellknown Avadhūtagītā is attributed to him, and Śrīharsha describes him as an adherent of Absolute Monism. There is even a Dattātreya school of thought, the main ideas whereof are briefly recounted in the Kātbabodha (K S. S). The Kāśīkhaṇḍa (84. 18) mentions a Dattātreyatīrtha, and says that a person bathing in its waters attains perfection in Yoga. Dattātreya seems to have been a saint and teacher elevated to the rank of divinity.

Trivikrama and Hari-Hara

The Vāmana incarnation is dealt with in connection with the ten Avatāras, but an additional verse is assigned to Trivikrama¶¶, who is only another form of Vāmana. It is, however, usual to make a distinction between Vāmana and Trivikrama. The Bhāgavata says, for instance, स्थलेषु मायावटुर्वामनोऽव्यात्त्रिविक्रमः खेऽवतु विश्वरूपः 6. 8. 13. We shall also see later that it was customary to worship Vāmana and Trivikarma separately, there being different idols for both. According to the Agnipurāṇa (236. 15), Trivikrama is to be worshipped on the eve of a military expedition.

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† Aśvamedhaparva, chap. 30 (Vangavasi ed.)

§ Chap. 37 ff.

¶ See, for example, Nīlakaṇtha on Śāntiparva, 284. 102 (Vangavasi ed.).

‡ Published by Jivananda.

‖ See, for instance, Tripurārahasya, chap. 12 (Sarasvati Bhavana Texts).

§§ Mantramahodadhi, Chap. 17 (Jivananda).

* Kapila, Dattātreya, Vyāsa and Saṃkara are mentioned together in the Śaṃkaradigvijaya (9. 22) as the teachers of the Satya, Tretā, Dvāpara and Kali Age respectively.

¶¶ मां त्रिविक्रम पुनीहि पदे ते किं लगन्नजनि राहुरुपानत् ।
किं प्रदक्षिणनकृद्भ्रमिपाशं जाम्बवानदित ते बलिबन्धे ॥ 21. 97

In the Naishadha verse referred to above, there is an allusion to the tradition that the bear king Jāmbavat sang the praise of Vishṇu while he was banishing Bali to the nether regions. The story of Bali and Vāmana is found in many places; but the reference to Jāmbavat is extremely rare, though it occurs in the Bhāgavata.

जाम्बवानृक्षराजस्तु भेरीशब्दैर्मनोजवः ।
विजयं दिक्षु सर्वासु महोत्सवमघोषयत् ॥ 8. 21. 8

The Hari-Hara form of Vishṇu is referred to in 21. 103 and 105. This dual form of Vishṇu and Śiva seems to be the same as the Śiva-Nārāyaṇa mentioned in the Matsyapurāṇa (Chap. 260), which gives directions for constructing the idol representing the form in question (वामार्धे माधवं विद्याद्दक्षिणे शूलपाणिनम्). It is stated in Vidyāraṇya's Śaṃkaradigvijaya (12. 7—8) that at a sacred place called Hariśaṃkara, Śaṃkara worshipped Hari and Śiva 'who manifested the emblem of unity'†. The Hari-Hara form seems to be referred to here, which is mentioned also in the Harshacarita (chap. 4)¶.

The 'White Hair' of Vishṇu

While describing the Kṛishṇa incarnation, Śrīharsha refers to Balarāma as the 'White Hair' of Vishṇu conceived as the Primeval Being, and identifies him with the serpent Ananta*. Kṛishṇa, Balarāma and Ananta are, as a matter of fact, represented here as identical. The poet here follows the tradition preserved in the Vishṇupurāṇa‡ that in order to save the earth from the oppression of the demons, Vishṇu plucked from his head two hairs, the one white and the other black (उज्जहारात्मनः केशौ सितकृष्णौ), and ordained that the two mysterious hairs should be incarnate on the earth in the form of Balarāma and Kṛishṇa respectively. Vishṇu explained the circumstances relating to Kṛishṇa's birth in Devaki's womb, and said that prior to this, the serpent Ananta, a partial incarnation (अंश) of his own, will be born as 'the part of a part' (अंशांशेन) in the form of Balarāma.

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† 'अद्वैतमुद्रामिह दर्शयन्तौ'

¶ संपृक्तावतारमिव हरिहरयोर्दर्शयन्तम्

* तावकापरतनोः सितकेशस्त्वं हली किल स एव च शेषः ।
साध्वसाववतरस्तत्र धत्ते तज्जरच्चिकुरनालविलासम् ॥ 21. 85

‡ Section 5, 1. 59-74, summarised in Brahmapurāṇa, Chap. 181.

The tradition is referred to in the Mahābhārata|| and in the Bhāgavata†. Śrīdharasvāmin, in his commentary on the latter work, says that the black and the white hair refers to the colour of Kṛishṇa and Balarāma respectively. Hemādri, on the other hand, in his commentary on the Muktāphala where the Bhāgavata verse referred to here is quoted, explains the word केश in the sense of 'lord or possessor of happiness' (क+ईश)*. He quotes in his support a verse from the Narasiṃhapurāṇa, which uses शक्ति for केश—वसुदेवाच्च देवक्यामवतीर्य महीतले ।

सितकृष्णे च तच्छक्ती कंसाद्यान् घातयिष्यत ॥¶

Hemādri's explanation seems to be farfetched and artificial, and Śrīdhara is no doubt right in taking केश in its usual sense of 'hair'. The testimony of Śrīharsha's verse is to the same effect.

Rādhā

Śrīharsha refers to Rādhā in connection with the Kṛishṇa incarnation in 21. 84. It is not certain when the Rādhā legend came into being, but Rādhā made her entry into Kāvya literature several centuries earlier than Śrīharsha's time. Rādhikā is mentioned in one of the introductory verses of the Veṇīsaṃhāra composed not later than the eighth century. In the ninth century, Ānandavardhana in his Dhvanyāloka (Chap. 2) cites a verse which alludes to Rādhā in the following lines—

तेषां गोपवधूविलाससुहृदां राधारहःसाक्षिणां
क्षेमं भद्र कलिन्दशैलतनयातीरे लतावेश्मनाम् ।

The poetic emotion inspiring this verse is almost as strong as in the Gītagovinda, and the advent of Rādhā in Sanskrit poetry must have taken place considerably before Ānandavardhana's time. In the tenth century,

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|| 206. 55 (Kumbhakonam ed.) See also quotation in Śrīdhara on Bhagavata 2. 7. 26

† भूमेः सुरेतरवरूथविमर्दितायाः, क्लेशव्ययाय कलया सितकृष्णकेशः 2. 7. 26. Śrīdhara says श्रीकृष्णावतारमाह । कलया रामेण सह जातः । सितकृष्णौ केशौ यस्य भगवतः स एव साक्षात् । सितकृष्णकेशत्वं शोभैव, न तु वयःपरिणामकृतमविकारित्वात् ।

* सितं निर्मलं मुक्तिरूपम् । कृष्णं मलिनं भुक्तिरूपं यत् कं सुखं तस्येशः । केशौ सुखस्वामिनौ । सितो रामः Hemādri.

¶ Hemādri remarks अतएव नरसिंहपुराणे कृष्णावतारप्रसङ्गे शक्तिशब्द एव प्रयुक्तो न तु केशशब्दः.

Trivikrama refers to Rādhā's love for Krishṇa by way of wordplay§, in his Nalacampū (Chap. 4); while Somadeva refers to the same topic in a more explicit manner in his Yaśastilaka (Chap. 4)¶. Rādhā and Krishṇa are the subject of a sentimental verse twice quoted in the Sarasvatīkaṇṭhābharaṇa‡. Among other writers, Kshemendra mentions Rādhā in his Daśāvatāracarita†, and Govardhana does the same in his Āryāsaptaśatī††. The allusion to Rādhā in the Naishadha is thus an interesting link in the literary fortunes of Krishṇa's beloved in later Sanskrit poetry. It may also be mentioned that there was a drama called Rādhāvipralambha by Hejjala. Rāmacandra refers to it in the commentary portion of his Nāṭyadarpaṇa (1. 65) composed in the twelfth century.

In the Naishadha verse referred to above, Śrīharsha addresses Krishṇa as प्राणवत् प्रणयिराध, and we have reason to believe that the fact of Rādhā being 'dear to Krishṇa as his life' had become a stock idea by Śrīharsha's time. In the Devībhāgavata we frequently find epithets conveying a similar idea; for example, प्राणाधिकप्रियतमा*, कृष्णप्राणाधिकप्रिया§§, कृष्णप्राणाधिदेवता¶¶ etc. The Devībhāgavata is earlier than Śrīharsha; and at any rate the epithet used by the poet seems to be based on some such Paurāṇika text. We may here note that among the earlier Purāṇas, Rādhā appears as a goddess, and is treated as holy in the Padmapurāṇa||, the Varāhapurāṇa** and the Lingapurāṇa‡‡. In our poem she is mentioned only as the beloved mistress of Krishṇa, but in the first half of the thirteenth century she appears in the role of a

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§ 'अप-राधात्मिका'

¶ 'किं न रेमे राधा नारायणेन'

‡ कनककलशस्वच्छे राधापयोधरमण्डले
नवजलधरश्यामामात्मद्युतिं प्रतिबिम्बिताम् ।
असितसिचयप्रान्तभ्रान्त्या मुहुर्मुहुरुत्क्षिप-
यति जनितव्रीडाहासः प्रियाहसितो हरिः ॥

† 8. 170, 171, 176.

†† Verses 431, 508 etc.

* 9. 1. 44.

§§ 9. 2. 46.

¶¶ 9. 8. 92.

|| Pātālakhaṇḍa 50. 53 etc.

** 164. 36.

‡‡ Uttarārdha, 48. 14.

paramount goddess in Someśvara's poem Surathotsava (1. 19), wherein her blessing is invoked along with that of Pārvatī, Rāma, Krishṇa and others.

The Twelve Idols of Vishṇu and their worship

In 21. 42 Nala is described as worshipping the twelve idols of Vishṇu¶. According to Cāṇḍūpaṇḍita, the images are those of the twelve manifestations of Vishṇu, namely, Keśava, Nārāyaṇa, Mādhava, Govinda, Vishṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛishīkeśa, Padmanābha and Dāmodara. The only difference in these idols is that the four emblems of Vishṇu—the lotus, the conch, the mace and the discus—are placed by permutation in varying order in the four hands of Vishṇu, as will be seen from the following list.

Keśava—Conch, discus, mace and lotus, beginning from the upper right hand.

Nārāyaṇa—Conch, lotus, mace and discus, beginning from the lower right hand.

Mādhava—Conch, lotus, mace and discus, beginning from the upper left hand.

Govinda—Conch, discus, mace and lotus, beginning from the lower left hand.

Vishṇu—Conch, discus, mace and lotus, beginning from the upper left hand.

Madhusūdana—Conch, lotus, mace and discus, beginning from the upper right hand.

Trivikrama—Conch, lotus, mace and discus, beginning from the lower left hand.

Vāmana—Conch, discus, lotus and mace, beginning from the upper right hand.

Śrīdhara—Conch, lotus, discus and mace, beginning from the lower left hand.

Hṛishīkeśa—Conch, mace, discus and lotus, beginning from the lower left hand.

Padmanābha—Conch, lotus, discus and mace, beginning from the lower right hand.

Dāmodara—Conch, mace, discus and lotus, beginning from the upper right hand||.

¶ उत्तमं स महति स्म महीभृत् पूरुषं पुरुषसूक्तविधानैः ।
द्वादशापि च स केशवमूर्तीर्द्वादशाचरमुदीर्य ववन्दे ॥

|| According to the manuscript, both Nārāyaṇa and Vāmana are characterised by conch, discus, mace and lotus, beginning from the lower right hand.

The above list is based on the Skandapurāṇa*, which gives four groups of six idols each, making twentyfour in all‡. It was obviously allowed to select twelve idols from these groups in the order given above.

The Agnipurāṇa (Chap. 48) also mentions twenty four idols of Vishṇu, of which the first twelve appear in the same order as in the above list, though the arrangement of the four emblems is different. The Ahirbudhnyasaṃhitā (Chap. 26), on the other hand, mentions only twelve images in the same order as above, though here, too, the emblems appear in different combinations to those in other texts.

The twelve idols of Vishṇu correspond to the twelve months of the year; and according to certain texts, they are to be worshipped by turns in each successive month, and not, as in our poem, on the selfsame occasion. The Mahābhārata¶ says that Keśava should be worshipped in the month of Agrahāyaṇa, Nārāyaṇa in Pausha, Mādhava in Māgha, Govinda in Fālguna, Vishṇu in Caitra, Madhusūdana in Vaiśākha, Trivikrama in Jyeshṭha, Vāmana in Āshāḍha, Śrīdhara in Śrāvaṇa, Hṛishīkeśa in Bhādra, Padmanābha in Āśvina, and Dāmodara in Kārtika. This tradition is found also in the Vishṇudharmottarapurāṇa†, and Aparārka quotes some verses to the same effect in his commentary on Yājñavalkya (1. 154)‖. The idols are to be worshipped on the twelfth day of the month.

We find, however, in the Skandapurāṇa (Utkalakhaṇḍa, Chap. 43) that the twelve idols of Vishṇu are to be worshipped one by one every day, with twelve kinds of flowers and fruits as well as other offerings. The idols should be of gold, and placed on twelve pitchers, covered with copper dishes and wrapped in white cloth. This ritual is prescribed in connection with the Mūrti-panjara vow, usually lasting for a year. The idols are to be worshipped with the 'twelve-lettered' formula mentioned in our poem, but there is no reference to the Purusha hymn, to which Śrīharsha gives prominence (see below). All the idols are, however, worshipped on the same occasion, as Nala does in our poem.

This is a mistake. The necessary alterations have been made from the Skandapurāṇa.

* Kāśīkhaṇḍa, Chap. 61.

‡ This is the maximum number of arrangements available by permutation.

¶ Anuśāsanaparva, Chap. 109. (Vangavasi ed.)

† Khaṇḍa I, chap. 159.

‖ The citation in Aparārka mentions twenty four images; the first twelve for शुक्लद्वादशीs and the second twelve for कृष्णद्वादशीs.

In the above verse, Śrīharsha says Nala worshipped Vishṇu with the twelve-lettered formula (द्वादशाक्षर). This is the wellknown द्वादशाक्षरमन्त्र, sometimes called द्वादशाक्षरविद्या*, equivalent to ॐ नमो भगवते वासुदेवाय. There are numerous references to this formula in the Purāṇas. The Vishṇupurāṇa‡ speaks of the द्वादशाक्षरचिन्तकाः, and the twelve-lettered formula along with the eight-lettered one (ॐ नमो नारायणाय) is held to be particularly sacred by the Vaishṇavas. The Vishṇudharmottarapurāṇa mentions them together, and says that they can be used by Brāhmaṇas as well as women and Śūdras (Khaṇḍa I, Chap. 163)§.

The poet further says that Nala worshipped Vishṇu with the rites connected with the Purushasūkta (पुरुषसूक्तविधानैः). The Purusha hymn is essential in the worship of Vishṇu, and the sixteen verses of which it is composed correspond to the sixteen items of worship (उपचार) in honour of the deity. The Padmapurāṇa says that each of these items (invocation, offering of water for washing and other purposes, perfume, incense etc) is to be accompanied by a verse of the Purushasūkta as well as the basic formula (मूलमन्त्र), which obviously refers to the twelve-lettered formula mentioned above†. According to certain texts, the formula in question is the अष्टाक्षरमन्त्र, but both mantras are held to be equally sacred. The application of the Purusha hymn, verse by verse, is explained also in some verses quoted by Aparārka on Yājñavalkya 1. 101‖. The deity is to be invoked with the first verse of the hymn; the ceremonial seat is to be offered with the second; water for washing the feet is to be offered with the third, and so on till the sixteen Upacāras are completed. The poet thus refers to the entire course of the daily worship of Vishṇu, when he says पुरुषसूक्तविधान. The विधि of the पुरुषसूक्त is referred to in the following verse quoted by Aparārka from the Narasiṃhapurāṇa—

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* Padmapurāṇa, Uttarakhaṇḍa, 108. 26; Bhāgavata 8. 16. 39. Also called मूलविद्या, Ibid. 8. 16. 40.

‡ Part I, 6. 39.

§ See also Bhāgavata 6. 8.

† प्रत्यृचं पुरुषसूक्तेन मूलमन्त्रेण वैष्णवः ।
मन्त्रद्वयेन कुर्वीत षोडशैरुपचारकैः ।
भूयः प्रत्युपचारेषु दद्यात् पुष्पाञ्जलिं ततः ॥

Padmapurāṇa, Uttarakhaṇḍa, 253. 58, 59

Cf. Bhāgavata—जुहुयान्मूलमन्त्रेण षोडशर्चाऽवदानतः 11. 27. 41. Śrīdhara says मूलमन्त्रेणाष्टाक्षरेण । तथा षोडश ऋचो यस्मिन् तेन पुरुषसूक्तेन च अवदानतः प्रत्यृचमाहुतिग्रहणेनेत्यर्थः. The Bhāgavata (11. 27) refers to some mantras not found in the Padmapurāṇa.

‖ The verses are ascribed to Yogiyājñavalkya in the Madanapārijāta (Chap. 3).

जले देवं नमस्कृत्य ततो गृहगतः पुनः ।
विधेः पुरुषसूक्तस्य[*] तत्र विष्णुं समर्चयेत् ॥

The Purushasūkta-vidhāna includes Homa or oblation in the fire, which is also accompanied by the Purusha hymn[‡]. It may be mentioned that apart from the customary worship of Vishṇu, there are special Vaishnava vows, for example, the Hamsavrata, the observance of which requires systematic contemplation of the Purusha hymn over a definite period.

The Buddhist goddess Tārā.

There is an important reference to the Buddhist goddess Tārā in 22. 136. The poet speaks of the custom of making a circle of camphor mixed with musk in the shrine of the goddess[†]. Tārā is mentioned as a Buddhist deity also in the Āryāsaptaśatī of Govardhana[||] and the Vāsavadattā[¶]. More interesting is the reference to Tārā in the Haravijaya of Ratnākara who flourished in the ninth century. Tārā is mentioned in a hymn to Caṇḍī, in which the great goddess Caṇḍī is identified with the Supreme Being, and the poet says that she is called by some Tārā, "whose origin has been seen i. e. who originated in the domain of Āryāvaloka," and "who was born of lotus blossoms"[§]. With regard to the first epithet, Āryāvaloka evidently refers to the great Bodhisattva Avalokiteśvara who is often called Āryāvalokiteśvara, and we find in the Sādhanamālā, a collection of ritual texts of Vajrayāna Buddhism, that in a frequently repeated mystic formula the goddess Tārā, also called Āryatārā, is invariably mentioned with Āryāvalokiteśvara[‡]. With regard to the second epithet, we may note that in the Sādhanamālā Tārā is always described as being seated on a lotus[*], and sometimes as being evolved from the lotus[†]. The above references to Tārā by non-Buddhist writers, and in works not dealing with religious matters, testify to the wide popularity of the Tārā cult in medieval India. Dr. B. Bhattacharya is of the opinion that the Ekajaṭā form of Tārā was introduced in India by Nāgārjuna II in the seventh century, and we may add that Tārā is frequently mentioned in the early Mahāyāna work Āryamanjuśrīkalpa[¶]. We need not here discuss the question when Tārā was admitted to the Hindu pantheon, but she already appears as a Hindu goddess in some of the earlier Purāṇas[§]. Ratnākara also, in another verse of the Haravijaya, represents Caṇḍī as shining among the eight Śaktis beginning with Tārā[‖]. The eight Śaktis seem to be Tārā and the seven Mothers[¶], and Tārā is here conceived as a Brahminical deity. Tārā seems to have been worshipped side by side by both Hindus and Buddhists, though the former in course of time introduced many changes in the conception of her image and the mode of worship. There is sometimes even a deliberate attempt to obliterate the Buddhist affinities of the goddess by representing her as a typically Brahminical deity hostile to the Buddhists[||]. Yet, as late as the eighteenth century, the famous Tantric commentator Bhāskararāya[‡], in his commentary on the Lalitāsahasranāma, describes Tārā as a Buddhist deity, though he calls her a form of the great Hindu goddess Tripurā[*].

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[*] The quotation in the Madanapārijāta reads पौरुषेण तु सूक्तेन.

[‡] पौरुषं च जपेत् सूक्तं तेनैव जुहुयात्तथा Vishṇudharmottara quoted in Vīramitrodaya (पूजाप्रकाश). The Padmapurāṇa calls this वैकुण्ठहोम. Uttarakhaṇḍ. 253. 78.

[†] ताराविहारभुवि चन्द्रमयीं चकार
यन्मण्डलीं हिमभुवं मृगनाभिवासम् ।
तेनैव तन्वि सुकृतेन मते जिनस्य etc.

Nārāyaṇa says ताराया बुद्धदेव्या विहारस्थाने पूजास्थाने ।

[||] अतिपूजिततारेयं दृष्टिः श्रुतिलङ्घनक्षमा सुतनु ।
जिनसिद्धान्तस्थितिरिव सवासना कं न मोहयति ॥ Verse 21.

[¶] भिक्षुकीव तारानुरागरक्ताम्बरधारिणी ।

[§] गर्भीकृतावधुतसंतमसानुबन्धसंवित्प्रकाशविषमीकृतयानमार्गैः ।
आर्यावलोकभुवि लोकितसंभवा च तारा त्वमम्ब कथिताब्जकुलप्रसूतिः ॥ 47.54

[‡] "नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय तद्यथा ॐ तारे तुत्तारे" etc. Sādhanamālā Vol. I P 178 (G. O. S), P 192 etc. "नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय नमस्तारायै" P 221. "नमस्तारायै नम आर्यावलोकितेश्वराय बोधिसत्त्वाय......नमो भगवत्यै आर्यतारायै, ॐ तारे तुत्तारे......" P 237. Cf. Āryamanjuśrīkalpa Vol. II, P 501 (Trivandrum Sanskrit Series)—महाकरुणजा देवी तारा भवति पञ्चमी.

[*] सितकमलोपरि चन्द्रासनस्थाम् Ibid., P 193; भगवतीमार्यतारां.........शकटचक्रप्रमाणसितकमलोपरि सितरश्मिमण्डलोपविष्टाम् P 204 etc.

[†] सितोत्पलस्थताँकारोद्भूतां ताराम् Ibid., P 176; ताँकारजं ताँकाराक्रान्तमध्यमिन्दीवरं ध्यात्वा तत्परिणतामार्यताराम् Ibid., P 178. ताँ is the mystic letter representing Tārā.

[¶] e. g. तारा च लोकविख्याता देवी पण्डरवासिनी Vol. III, P 621 etc. (Trivandrum Sanskrit Series). According to Kern, the cult of Tārā was prevalent in Java in 778 A. D. See Winternitz-Geschichte, Vol. II, P 379.

[§] e. g. Lingapurāṇa P 780 (Jivananda's edition). The Devīpurāṇa often refers to Tārā, and says in one place तारणाद्रिपुशङ्कादेस्तारा लोकेषु गीयते 37. 36

[‖] ख्याता महेश्वरनिरञ्जनतां दधानास्तारादिका जगति याः किल शक्तयोऽष्टौ ।
तन्मध्यवृत्तिरमला परिदीप्यसे त्वमेकापवर्गसुखदा शिवशक्तिराद्या ॥ 47. 111

The large number of references to Tārā as an essentially Buddhist deity by poets and lexicographers[†], and the elaboration of her cult in early Mahāyāna and Vajrayāna texts prove the Buddhist origin of the deity; and as Dr. B. Bhattacharya has shown†, there are many points in the description of Tārā in Hindu Tāntric works, which cannot be understood without referring to Buddhist ritual texts. Nowadays the worship of Tārā is found only among certain sections of Hindus in Bengal, and her Buddhist votaries are said to be confined to the hill tracts of Nepal‡. We may contrast with this the widespread popularity of the Tārā cult in medieval India, as evidenced by the large number of Sādhanas or manuals of worship incorporated in the Sādhanamālā, one of the manuscripts of which was written in 1165 A. D.*

[¶] Cf. Sādhanamālā–मातृमण्डलमध्यस्थां तारादेवीं विभावयेत् Vol. I, P 179. The eight Śaktis mentioned in the Prapancasāra Tantra 14. 72, 73 (Avalon's ed.) are different, and do not include Tārā. In the Āryamanjuśrīkalpa, Tārā appears as one of the eight Mahāmudrā deities (Vol. II, P 508).

[||] दक्षिणस्यां तथा तारा संस्थिता स्थापिता मया ।
तारणार्थाय वेदानां यस्मात् कूर्मं समाश्रिता ॥........
अनयाविष्टदेहश्च बुधो बौद्धान् हनिष्यति ।
कोटिशो वेदमार्गस्य ध्वंसकान् पापकर्मिणः । Skandapurāṇa, Māheśvarakhaṇḍa, Chap. 47 of Kumārikākhaṇḍa.

[‡] For the date see Sarasvati Bhavana Studies, Vol. VI, P 187.

[*] षड्दर्शनपूजायां जैनदर्शनोपास्यत्वेनापि देव्याः पूजादर्शनात्तदुपास्यतारानामकदेवीरूपेति यावत्. The term जैन can hear mean only Buddhist, the word जिन being used in the sense of Buddha also. The षड्दर्शनपूजा referred to by Bhāskara is described in the ज्ञानार्णवतन्त्र 16. 131—4, and we learn that the six systems are Śaiva, Brāhma, Śākta, Sūrya and Bauddha (संपूज्यं बौद्धदर्शनमुत्तमम्). It may also be noted that the Jaina writer Guṇaratna calls Tārā a Buddhist deity in his commentary on Haribhadra's Shaḍdarśanasamuccaya (section on Buddhism)–तारादेवी शासने विघ्ननाशिनी P 24 (B. I. ed.).

[†] The Medinī says बुद्धदेवताभेदे वालिगीष्पतिभार्ययोः. The Viśvaprakāśa says बुद्धदेव्यां मता तारा, and Hemacandra's Anekārthasaṃgraha says the same thing. The Trikāṇḍaśesha mentions Tārā among twenty one Buddhist goddesses.

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† See his Introduction to the Sādhanamālā (Section 9).

‡ See Introduction to Tārātantra (Varendra Research Society). Tārā was once worshipped by the Buddhists of Chittagong, and in the Rāmu Magh dialect of that place she is called Phrā Tārā, Phrā being the Burmese equivalent of Āryā. The Buddhists of Chittagong no longer worship Tārā, but she is worshipped by the Hindus under the name Magadheśvarī. See S. C. Das's Note in Chittagong Gazetteer by L. O' Malley, I. C. S, 1908, P 66.

* See Preface to Sādhanamālā Vol. I.

VOCABULARY.

अंशक (n) 15. 8, an astrologically favourable moment (e. g. for a marriage). (शशंस मौहूर्तिकसंसदंशकम्). Nārāyaṇa says अंशकं वैवाहिकं लग्नम्. Cf. Yaśastilaka (chap. 2)–मानुषो लग्नांशकश्च. The comm. says वृषलग्नस्य मिथुनांशो द्विपदत्वात् मानुषः.

अङ्ककार, a champion warrior (गौरगुणैरहंकृतिभृतां जैत्राङ्ककारे 12. 84). The Bālarāmāyaṇa, Act 8 describes a fight between the champions or Aṅkakāras of Rāma and Rāvaṇa–किमखिलवानरराक्षसक्षयकरेण संग्रामेण तदेकं तुलाद्यूतं प्रवर्तयावः । तत्र च—त्वत्काङ्ककारविजये तव राम लङ्का, सीता च ते पुनरियं भवतोऽस्तु दाराः । मत्काङ्ककारविजये तु ममाधिपत्यं, तस्यां च ते पुरि कलत्रजने च तत्र ॥ The word secondarily means 'rival'; 'surpassing'; 'similar,' e. g., in Naishadha 11. 122–नखपदैर्महतु स्तनौ ते… शशाङ्ककलाङ्ककारैः; in Mankhaka 7. 11, 1. 43—स्मरकरिकरसीकराङ्ककारैः श्रमजलबिन्दुभिः ; स त्रायतां पञ्चशरः सदैव विश्वं वृषाङ्कप्रथमाङ्ककारः.

Nārāyaṇa remarks in his gloss on 11. 122—अङ्कं द्वन्द्वयुद्धं कुर्वन्तीत्यङ्ककाराः. Acc. to the Viśvaprakāśa, अङ्क means चित्रयुद्ध.

अङ्ग 16. 20, pictorial designs e. g. on a sword (सान्द्रतराङ्गकाननः). Nārāyaṇa says सूक्ष्माण्यङ्गानि अङ्गकानि मुद्गपत्रीवल्लीरूपाणि तेषामननं जीवनं यत्र । तदाधार इति यावत् । सान्द्रतराणां पूर्वोक्तानामेवाङ्गानां काननं समूहो यत्र. Jinarāja says the same thing. Vidyādhara says सान्द्रतरमतिगहनमङ्गानां पुष्कराणां काननमिव यत्र.

अङ्गभूमि 16. 22, the blade of a knife or a sword (यदङ्गभूमी वभतुः). अङ्गभूमी (dual) refers to the upper and lower portions or the two sides of a blade. Nārāyaṇa says अङ्गभूमी पट्टिकाया ऊर्ध्वाधोदेशौ. Cāṇḍūpaṇḍita says अङ्गस्य भूमी उभयपक्षतः भूमिद्वयम्. Vidyādhara says तस्याः छुरिकाया अङ्गभूमी पुष्करपट्टिकाभूमी. Jinarāja says अङ्गं पट्टिका तस्य भूमी ऊर्ध्वाधोदेशौ.

अट्ट (m) 2. 89, the top floor of an edifice (यदगारघटाट्टकुट्टिम……). Cf. 16. 127—सौधाट्टावली ; 16. 129—अवनिपतिपथाट्टस्त्रैण……

अध्याहार 12. 57, 'supplying an ellipsis' (Apte). Here it means 'complement', 'that which makes an incomplete thing complete' (अध्याहारः स्मरहरशिरश्चन्द्रशेषस्य).

अध्युष्ट 12. 10, the number three and a half (अध्युष्टापि हि कोटिरस्य समरे रोमाणि).

अनात्मनीन 11. 22, something unfavourable to oneself (तत् किमपि सृष्टमनात्मनीनम्).

अनास्था 1. 88, indifference. See Trans. The word is explained also as (1) 'impatience' (2) 'instability', 'transitoriness'. See Nārāyaṇa and Notes (Extracts).

अनुकल्प, the word usually means a secondary rule prescribing something to be used as a substitute when the thing first prescribed (प्रथमकल्प) is not available. In 17. 12 the word is used in the sense of 'an inferior substitute' (तत्कर्णौ भारती दूनौ विरहाद् भीमजागिराम् ।......ध्वनिभिर्वैणैरनुकल्पैर्व्यनोदयत् ॥). In 10. 22 it means 'similar'—स्वं कल्पयन्ति स्म नलानुकल्पम्. Cf. असितुं क्षममम्बुधीन् क्षणादनुकल्पाश्रितचण्डपावकम् Yādavābhyudaya 9. 17; राकाशशी तद्वदनानुकल्पः Surathotsava 13. 20.

अनुनाथन 16. 64, entreaty; supplication (युवभ्यामनुनाथने मिथः).

अनुसंधि 3. 129, same as अनुसंधान.

अनूपयति, to flood; to fill (अनूपयामास विदर्भजाश्रुती......सुधाभिरुक्तिभिः 12. 69; शृङ्गारभृङ्गारसुधाकरेण वर्णस्रजानूपय कर्णकूपौ 22. 59).

अपवर 18. 18, an inner room (अपवरान्तरेऽपि). Nārāyaṇa remarks अपवृणोत्याच्छादयति इत्यपवरो गृहगर्भं पचाद्यच्. The word occurs in Pūrṇabhadra's Pañcatantra (BookI, P 120)–कारापवरके क्षेपिताः; अपवरकस्थापितविपुलपेटाभ्यन्तरात् ibid. P 107.

अपष्ठु (adv.) 17. 96, falsely, wrongly (अपष्ठु पठतः पाठ्यमधिगोष्ठि शठस्य ते). See also Apte. Nārāyaṇa says अपष्ठु प्रतिकूलम् 'in a contrary or hostile manner.'

अभिजन 11. 51, one's native country (तन्मात्रदैवतजनाभिजनः स देशः). Amara says 'कुलेऽप्यभिजनो जन्मभूमावप्यथ......'

अभ्रपुष्प 5. 127, water.

अभ्रमुकामुक 1. 108,
अभ्रमुवल्लभ 12. 85
the Airāvata elephant, Abhramu being his wife. The word अभ्रमु occurs in Haravijaya 31. 29–प्रेमास्पदाभ्रमुः, which refers to the Airāvata elephant; in Yaśastilaka 1. 157—श्रीमत्यभ्रमु वारले च सुतनो मा मुञ्चतात्मप्रियान्; in Surathotsava 4. 46—असौ कुथेन प्रथितामभिख्यामधःकरोत्यभ्रमुवल्लभस्य.

अमुद्र 3. 86, limitless (अमुद्रदारिद्र्यसमुद्रमग्नाम्).

अम्बिका 7. 98, the poet refers to the nine Ambikās or the goddesses more commonly known as the Mātṛis. As has been pointed out by Avalon in the Introduction (P 35) to the Prapañcasāra Tantra, the Mātṛis are seven—Brahmāṇī, Rudrāṇī, Kaumārī, Vaishṇavī, Vārāhī, Aindrī and Cāmuṇḍā or Mahābhairavī; usually eight are spoken of and sometimes nine; others being Aparājitā and Nārasimhī. It should be, however, noted that there are occasional variations in the list of the Mātṛis. The Skandapurāṇa (Kāśīkhaṇḍa) mentions the following nine: ब्रह्माणी, वैष्णवी, रौद्री, वाराही, नारसिंही, कौमारी, माहेन्द्री, चामुण्डा and चण्डिका (83. 33 of Uttarārdha). Nine Mātṛis are invoked in the Mātṛi hymn found in the Devīpurāṇa (Chap. 87), and the worship of the following nine is prescribed in the Brahmavaivartapurāṇa (Prakṛitikhaṇḍa) 64. 87–88 in connection with the Durgā cult—वैष्णवीञ्चैव ब्रह्माणीं रौद्रां माहेश्वरीं तथा । नारसिंहीञ्च वाराहीमिन्द्राणीं कार्तिकीं तथा ॥ सर्वशक्तिस्वरूपाञ्च प्रधानां सर्वमङ्गलाम् । नव शक्तीश्च संपूज्य घटे देवांश्च पूजयेत् ॥

The Devībhāgavata, on the other hand, mentions eight Mātṛis, namely, ब्राह्मी, माहेश्वरी, कौमारी, वैष्णवी, वाराही, इन्द्राणी, चामुण्डा and महालक्ष्मी (12. 11. 57, 58). The characteristics of these eight are described in detail in the Nityāshoḍaśikārṇava belonging to the Vāmakeśvara Tantra (8. 126 ff), which goes on to say एवं ध्यात्वा यजेदेताश्चक्रेशीं त्रिपुरां ततः. The eight Mātṛis mentioned above are enumerated also in the Prapañcasāra Tantra 7. 11, and invoked in the Karṇejapa hymn found in the Kulacūḍāmaṇi Tantra (Chap. 3). The Devībhāgavata in another place (9. 50) enumerates the eight Mātṛis, but here Nārasimhī is substituted for Mahālakshmī. In the list of the eight Mātṛis in the Devīpurāṇa (37. 83–90), Rudrāṇī takes the place of Nārasimhī or Mahālakshmī, the other names being the same as in the Devībhāgavata. Eight Mātṛis are mentioned in the Lingapurāṇa (Pūrvārdha 82. 96), in which a new name appears, Āgneyikā in place of Mahālakshmī or Nārasimhī or Rudrāṇī. The eight Mātṛis mentioned in the Mantramahodadhi of Mahīdhara (compiled from earlier sources) are Brāhmī, Nārāyaṇī, Māheśvarī, Cāmuṇḍā, Kaumārī, Aparājitā, Vārāhī and Nārasimhī (3. 17, 18). There is another list in 1. 64, 65, which agrees with that found in the Devībhāgavata 12. 11 (see above). The Varāhapurāṇa (Chap. 27) describes the origin of the eight Mātṛis in course of Śiva's fight with the Andhaka demon, and gives the following names: Yogeśvarī, Maheśvarī, Vaishṇavī, Brahmāṇī, Kaumārī, Māhendrī, Vārāhī and Yāmī (Yamadaṇḍadharā)‡. The Kathāsaritsāgara refers to a group of Mātṛis headed by Nārāyaṇī, the other names being not mentioned (महन्नारायणीमुख्यं मातृचक्रं समागतम् 56. 76). Here the Mātṛis are described as being accompanied by Bhairava. The Mātṛis figure prominently in Tāntric ritual. They are invoked also during the Ordeal of Balance (घटादिव्य). The Vyavahāramayūkha (P 65. Kane's ed.) says मातर इहागच्छतेह तिष्ठतेति मातृरावाह्य । ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा । वाराही च तथेन्द्राणी चामुण्डा सप्त मातरः ॥¶ Hemacandra's Dvyāśrayakāvya (19. 59) refers to a मातृवेश्म or a household temple for the worship of the Mātṛis (Comm. says सप्तानां मातृणां देवतानां गृहम्), and it is interesting to find that the marriage rites take place in the मातृवेश्म.

अरीण, full (स्वरमध्वरीणतत्कण्ठ............6. 65); complete, perfect (गुणैररीणैः 15. 8). From रीण (री—रीयते+क्त). 'ओरीङ् क्षरणे.'

अर्धसमस्या 4. 101, a verse in which the first half is spoken by one person and the second half by another. Verses 4. 102—9 are examples of Ardhasamasyā. See Trans.

अवच्छुटा 16. 64, a playful movement (अवच्छुटा कापि कटाक्षणस्य). Nārāyaṇa explains the word as भङ्गिपरम्परा. Cāṇḍūpaṇḍita says अवच्छुटा विक्षेपः.

अवरोह 11. 30, a branch root of a banyan tree (न्यग्रोधमात्मभरधारमिवावरोहैः). Cf. Kauśikasūtra 7. 57. 6—पालाशं दण्डं ब्राह्मणाय प्रयच्छति ....न्यग्रोधावरोहं वैश्याय (in connection with Upanayana).

अवारीकृत 16. 26, brought near (जवादवारीकृतदूरदृक्पथः). From अवार, the near bank of a river.

अश्वतर 10. 8. (1) a mythical serpent (2) a mule.

अष्टवर्ग 9. 119, an astrological calculation for determining the character of a birth (शुभाष्टवर्गस्त्वदनङ्गजन्मनः). The word occurs in a verse which is in all probability an interpolation. See Notes.

असंवर 1. 53, irresistible (असंवरे शम्बरवैरिविक्रमे).

आजानिक 15. 54, inborn, natural (आजानिकरागभूमिता). Nārāyaṇa says जननं जनः न जनोऽजनः अजनेन निर्वृत्तः स्वभावेन संभूतः आजानिकः ।

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‡ The Vishṇudharmottara Purāṇa (Part I, chap. 226), on the other hand, enumerates a large number of Mātṛis created by Śiva to destroy the magic forms of Andhaka that arose from the latter's blood.

¶ This enumeration is based on a quotation from Pitāmaha given in an earlier section (P 53).

'तेन निर्वृत्तम्' इति ठक्. Cf. आजानसिद्ध. Śāṃkarabhāshya says तथा स्मृतिरपि........योगिनामपि युगपदनेकशरीरयोगं दर्शयति, किमु वक्तव्यमाजानसिद्धानां देवानाम् 1. 3. 27, where Bhāmatī explains the word as स्वभावसिद्धि. Cf. Śāṃkaradigvijaya 13. 19—स एव...... आजानसिद्धोऽर्हति सूत्रभाष्ये वृत्तिं विधातुं भगवन्नगाधे. For आजानिक cf. Anyāpadeśaśataka (verse 5)—हे पीयूषमयूख........धराध्वरभुजां राजा त्वमाजानिकः (Kāvyamālā, Part IX).

आनद्ध (n) 15. 16, drums and similar instruments (अमानमानद्धमियत्तयाध्वनीत्).

आन्तःपुरी 19. 65, a maid servant of the inner apartments. Cāṇḍūpaṇḍita reads आन्तःपुरिकी. Nārāyaṇa mentions this as a variant and says अन्तःपुरशब्दात् 'अन्तःपूर्वपदाट्ठञ्' इति भवार्थे ठञ्.

आपोशान 19. 28, the custom of drinking before a meal some water from the hollow of the palm by stretching out the little finger, keeping the other fingers closed (मिहिरकिरणाभोगं भोक्तुं प्रवृत्ततया पुरः, कलितचुलुकापोशानस्य ग्रहार्थमियं किमु । इति विकसितेनैकेन प्रागूदलेन सरोजिनी, जनयति मतिं साक्षात्कर्तुर्जनस्य दिनोदये ॥). The word is spelt also अपोशन, अपोशान and आपोशन. It is believed that the Āpośāna ceremony turns the food into nectar, and should be accompanied by the appropriate formula. Cf. अपोशानं तु गृह्णीयात् सर्वतीर्थमयं हि तत् । अमृतोपस्तरणमसि विष्णोरन्नमयस्य च ॥ Brahmapurāṇa quoted in Vīramitrodaya (Āhnikaprakāśa). Cf. यथान्यायं पूजयित्वा शाकल्यो भोजनं ददौ । आपोशनं करे कृत्वा परशुर्वाक्यमब्रवीत् ॥ Brahmapurāṇa 163. 18. The custom is prescribed in Yājñavalkya 1. 31—कृताग्निकार्यो भुञ्जीत वाग्यतो गुर्वनुज्ञया । अपोशनक्रियापूर्वं सत्कृत्यान्नमकुत्सयन् ॥ Mitākshara says अपोशनक्रियाम् अमृतोपस्तरणमसीत्यादिकां पूर्वं कृत्वा भुञ्जीत. Aparārka says उपनयनकाल आपोशा(श)नप्रैषोक्ता क्रिया आपोशा(श)नक्रिया. Cāṇḍūpaṇḍita says—आपोशानस्य (v. r अपोशानस्य) अन्नाऽनन्नाऽमृतीकरणार्थस्य आचमनस्य ग्रहार्थे........। यो भोक्तुं प्रवृत्तः स प्रथममापोशानं गृह्णाति । तदुक्तम्—अपोशानेनोपरिष्टादधस्तादश्नता तथा । अनग्नममृतं चैव कार्यमन्नं द्विजन्मना ॥ Vidyā says कलितं गृहीतं चुलुकेन प्रसृतेन यदपोशानं भोजनादौ पानीयप्राशनं तस्य ग्रहार्थमाचमनार्थम् । यः किल प्रथमं भोक्तुं प्रवर्तते स आदावपोशानं गृह्णाति. Nārāyaṇa says आपोशानग्रहीता करकमले एकां कनिष्ठामङ्गुलिं प्रसारयति, अन्याश्च संकोचयतीति संप्रदायः. Narahari makes a similar remark.

The word आपोशान is extremely rare in the Kāvya literature. It is used also in Anargharāghava 7. 96—ध्रुवमिह चतुरम्भोनिधिराचितापोशानकर्मणि मुनीन्द्रे । भक्ष्यंमन्यानि किमपि चकम्पिरे सप्त भुवनानि ॥ Rucipati remarks भोजनारम्भचुलकरूपमापोशानम्.

आभ्र 6. 62, from अभ्र, mica (चन्द्राभमाभ्रं तिलकं दधाना). Cf. Navasāhasānkacarita 15. 7 —धवलाभ्रकच्छुरितभित्तिलिखितललिताङ्गना……

आलिङ्ग्य 7. 66, (1) adj. worthy of being embraced (2) n (m), a kind of drum described as having the shape of the tail of an ox.

✓आलेपन, (1) flour water (पिष्टोदक). विधुमालेपनपाण्डुरम् 2. 26. Nārāyaṇa and Narahari remark 'अईपण' इति लोके प्रसिद्धम्. (2) an application of paint or whitewash. आलेपनदानपण्डिता 15. 12. Here the word is variously explained. See Notes. Nārāyaṇa and Īśānadeva say that आलेपन is rice paste mixed with turmeric, a composition which seems to have been used in painting walls and floors. Cf. Bengali आल्पना.

आसेचनक 3. 119, extremely charming; that which never satiates, but gives unlimited satisfaction (त्वल्लोचनासेचनकस्तदस्तु नलास्यशीतद्युतिसद्वितीयः). Amara says तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शने There is another form of the word—असेचनक. Cāṇḍūpaṇḍita explains the verse in accordance with both the forms आसेचनक and असेचनक. He says चन्द्रः नलस्य आस्यमेव शीतद्युतिः तेन सद्वितीयः सन् तव लोचनयोरासेचनकः आनन्दसेककर्ता अस्तु । अथवा तव लोचनयोरसेचनकः अस्तु अतृप्तिकरोऽस्तु । यदि नलमुखेन सहितोऽभूत् तथापि तव विलोकयन्त्याः तृप्तिर्न भविष्यति । "तमसेचनकं प्राहुस्तृप्तिर्यस्य न जायते" (Halāyudha's Abhidhānaratnamālā 2. 195) । यस्य स्वाद्यमानस्य वस्तुनः तृप्तिर्न जायते, किन्तु तृष्णैव वर्धते सः असेचनकः । तत्र हि द्विधा व्याख्यानम् । (न) सिच्यते आप्याय्यते सुभोजनेनापि इति व्युत्पत्त्या, तथा न सिच्यते आप्याय्यते दृगनेन च व्युत्पत्त्या असेचनको भक्षयिता भक्ष्यं च । कर्तरि संबन्धे च षष्ठीविधानात् । अतो हलायुधेन कर्तृप्रकरणे पाठे कृतेऽपि‡ आवृत्तिव्याख्यया स्वीकृतम् । असेचनकशब्दस्य* आस्वाद्यकर्मविषयत्वमेव अत्र व्याख्येयम् । The word in the form असेचनक thus means (1) insatiable (speaking of a person) (2) something which fails to satisfy by increasing the desire for it. The form आसेचनक is the more common, and the other commentators explain this form only. Kshirasvāmin in his comm. on Amara says आसिच्यते आप्याय्यते दृगनेन आसेचनकं यस्य दर्शनात् दृक् न तृप्यति. The word is repeated many times in the Śatasāhasrikā Prajñāpāramitā (B. I.) P 23 ff–तत्र जाम्बुद्वीपकानां मनुष्याणां तत्तथागतस्यासेचनकदर्शनमात्मभावं दृष्ट्वा एतदभूदस्माकं पुरतस्तथागतो निषण्णो धर्मं देशयति and so on. It occurs also in Yaśastilaka (chap. 1, P 176)—आसेचनकावलोकनयोरावयोः; in Harshacarita (chap. 1)–आसेचनकदर्शनं......नप्तारम्. The form असेचनक occurs in Haravijaya 27. 76—असेचनकदर्शनया. Alaka in his comm. quotes the following definition—'न गम्यते येन तृप्तिस्तदसेचनकं विदुः'. Cf. Dharmaśarmābhyudaya Kāvya 2. 4 —तदङ्गरूपामृतमत्तिभाजनैर्यद्दृच्छयासेचनकं पपुः स्त्रियः.

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‡ Ms. A reads कर्तृप्रकरणपाठे अपठितेऽपि.

* Ms. आसेचनक.

आस्थानपट्ट 10. 57, a throne (आस्थानपट्टं रसनां यदीयां जानामि वाचामधिदेवतायाः).

आहृत 18. 2, artificial, not inborn (आहृता हि विषयैकतानता ज्ञानधौतमनसं न लिम्पति).

इक्षु 20. 21, this is the correct reading for इन्दु found in Nārāyaṇa. See Notes. Nārāyaṇa, however, mentions इक्षु as a variant and explains it as a kind of bamboo—इक्षुर्वंशविशेषः, तत्रोत्पन्नस्य मौक्तिकस्य वैद्यकनिघण्टौ शैत्यं माधुर्यं पित्तोपशमकत्वं चोक्तम्। वंशान्मौक्तिकोत्पत्तिः प्रसिद्धा पूर्वमुक्ता च। Cāṇḍūpaṇḍita takes इक्षु in its usual sense of 'sugarcane', but the reference to pearls (मौक्तिकैरिन्दुकुक्षिजैः) makes it practically certain that the word here means 'bamboo' as stated by Nārāyaṇa. There are frequent references to pearls being found in certain bamboos. Cf. Naishadha 22. 105–विदर्भभूमीपतिवंशमुक्ता (Nārāyaṇa says वंशः कुलमेव वंशो वेणुस्तत्र जाता मुक्ता). Cf. also Yogavāśishṭha (Sthitiprakaraṇa) 35. 11–धृतावन्तर्विवृद्धायां मुक्तायामिव कीचके, मुक्ताफलं यथा वेणावहंकारस्तथा तनौ ibid., 53. 23.

इङ्गाल 1. 9, charcoal (निजस्य तेजःशिखिनः परश्शता वितेनुरिङ्गालमिवायशः परे). The reading इङ्गाल is found in Nārāyaṇa and Malli. Cāṇḍūpaṇḍita (Ms. A) reads अङ्गाल, but Ms. C reads इङ्गाल. Vidyādhara reads अङ्गार, but the accompanying Text has अङ्गाल. Īśānadeva reads अङ्गाल and mentions अङ्गार as a variant. Narahari reads अङ्गार and mentions इङ्गाल as a variant. Both Malli and Nārāyaṇa remark that इङ्गाल is a vernacular word (भाषाशब्द or देश्यशब्द. The word is, however, included in the Vaijayantī lexicon

(अङ्गारोऽस्त्री प्रशान्तार्चिरिङ्गालः कारिकाग्निविट्), but it is extremely rare in literature. It is found in Appayadīkshita's Siddhāntaleśa-saṃgraha (chap. I)-तथाहि इङ्गालादौ चक्षुःसंप्रयुक्ते तदीयनैल्यादिरूपविशेषदर्शनसामग्रीसत्त्वान्न रजताध्यासः (Chowkhamba ed. P 228. 1916).

उत्सर्पिन् 11. 77, overflowing (उत्सर्पिणी न किल तस्य तरङ्गिणी या). Acc. to Cāṇḍūpaṇḍita, who refers to the Vishṇupurāṇa, an उत्सर्पिणी river is one which goes beyond the limit of the territory to which it belongs. See Notes.

उत्स्वापगिरः 12. 25, words uttered during sleep.

उद्गूर्ण 17. 36, rising, overflowing (उद्गूर्ण इवार्णोधौ). Nārāyaṇa remarks 'गुरी उद्यमे' मर्यादाधारणे उद्यमत्यागिनीत्यर्थः.

उद्ग्रीविका; standing on the tiptoe. रोमाणि......वरश्रियं वीक्षितुमुत्सुकानि, उद्ग्रीविकादानमिवान्वभूवन् 14. 53; आश्रितोद्ग्रीविकम् 16. 122. Cf. Vāsavadattā–कामिमिथुननिधुवनलीलादर्शनार्थमिवोद्ग्रीविकाशतदानखिन्नेषु......प्रदीपेषु.

उद्देश 10. 81, in उद्देशपर्वण्यपि लक्षणेऽपि द्विधोदितैः षोडशभिः पदार्थैः. Both उद्देश and लक्षण are terms of the Nyāya philosophy. The former means 'enunciation' and the latter 'definition'. The Vātsyāyana Bhāshya 1. 1. 2 says नामधेयेन पदार्थमात्रस्याभिधानमुद्देशः, तत्रोद्दिष्टस्यातत्त्वव्यवच्छेदको धर्मो लक्षणम्.

उदयभास्कर 18. 103, a kind of camphor. Cāṇḍūpaṇḍita remarks that it is found in Gauḍa.

उद्वेग 7. 46, (1) n. a betel nut (2) m. anxiety (उद्वेगरागादिमृजावदाताः). Cf. Āryāsaptaśatī (Verse 287)—'दलितोद्वेगेन' सखि प्रियेण लग्नेन रागमावहता । मोहयता शयनीयं ताम्बूलेनेव नीतासि ॥ Comm. says भञ्जितक्लेशेन । पक्षे चूर्णीकृतपूगवता.

उन्मत्त 3. 98, (1) n. the Dhattura flower (2) adj. mad (उन्मत्तमासाद्य हरः स्मरश्च द्वावप्यसीमां मुदमुद्वहेते).

उपदेह 10. 97, smearing, painting (देहोपदेहात् किरणैर्मणीनाम्).

उपनिधि 15. 58, a deposit. In Smṛiti it means a thing left in the care of someone in a sealed box without disclosing the nature of the contents; the article is to be returned to the owner exactly in the same condition. See Yājñavalkya 2. 65. The word is here used simply in the sense of 'a deposit'—कलापलीलोपनिधिर्गरुत्त्यजः स यैरपालापि कलापिसंसदः.

उपवर्तन 11. 28, a country (स्वभौममेतदुपवर्तनमात्मनैव).

उपाधि 1. 4, a qualifying attribute, विशेषण (अधीतिबोधाचरणप्रचारणैर्दशाश्चतस्रः प्रणयन्नुपाधिभिः). See also Notes and Extracts. The Viśvaprakāśa says उपाधिर्धर्मचिन्तायां कैतवेऽपि विशेषणे. The word is used in this sense in Bhāgavata 1. 9. 25 ff.—अपृच्छद्विविधान् धर्मानृषीणामनुशृण्वताम्। पुरुषस्वभावविहितान् यथावर्णं यथाश्रमम्। वैराग्यरागोपाधिभ्यामाम्नातोभयलक्षणान् ॥ दानधर्मान् राजधर्मान् मोक्षधर्मान् विभागशः। (Comm. says वैराग्यरागाभ्यामुपाधिभ्यां क्रमेणाम्नातमुभयं निवृत्तिप्रवृत्तिरूपं लक्षणं येषां तान्); also in Ahirbudhnyasamhitā 20. 11, 12–........शिष्यायाच्छलवादिने। प्रत्यक्षाभिः परोक्षाभिरुपाधिभिरनेकधा। शोधितायैकरूपाय रहस्याम्नायगोपिने ॥

Nārāyaṇa explains उपाधि as 'mode', 'category' (प्रकार). This meaning is particularly appropriate, as the Naishadha passage quoted above is based on a statement of the Mahābhāshya 1. 1. 1 which runs thus—चतुर्भिश्च प्रकारैर्विद्योपयुक्ता भवति—आगमकालेन, स्वाध्यायकालेन, प्रवचनकालेन, व्यवहारकालेनेति. It will be seen that Śrīharsha uses the word उपाधि in place of प्रकार. With regard to the various modes or categories of learning, अधीति of our poem corresponds to स्वाध्याय; बोध to आगम explained by Kaiyaṭa as ग्रहण; आचरण to व्यवहार; and प्रचारण to प्रवचन (i. e. अध्यापन). उपाधि is used in the sense of प्रकार in the following passage of the Rasagangādhara (chap. 1)—इमं च (विप्रलम्भम्) पञ्चविधं प्राञ्चः प्रवासादिभिरुपाधिभिरामनन्ति। ते च प्रवासाभिलाषविरहेर्ष्याशापानां विशेषानुपलम्भान्नास्माभिः प्रपञ्चिताः (Benares ed. P 60).

उलूलु 14. 51, a sound produced by women by blowing into the hollow of the palm on an auspicious occasion like a marriage (कापि प्रमोदास्फुटनिर्जिहानवर्णैव या मङ्गलगीतिरासाम्। सैवाननेभ्यः पुरसुन्दरीणामुच्चैरुलूलुध्वनिरुच्चचार ॥). Nārāyaṇa remarks that the custom of making this sound is prevalent among the women of Gauḍa, and the poet here refers to a custom of his own country (स्वदेशरीतिः कविनोक्ता). There is, however, nothing to warrant Nārāyaṇa's statement, as references to the Ulūlu sound are found in writers belonging to various parts of India. The word is used by Murāri in his Anargharāghava in connection with Sītā's marriage†. Murāri is believed to be a Kashmiri, but Rucipati in his commentary on the play remarks that the Ulūlu sound is made by women of the South on an occasion like a marriage[‖]. According to Mallinātha, the custom is prevalent in the North (उदीच्यानामाचारः). The word उलूलु is found also in the Naranārāyaṇānanda of the Jaina writer Vastupāla who flourished in Guzarat in the thirteenth century, and is better known as a statesman. He uses the word in his poem in connection with the marriage of Subhadrā and Arjuna[¶]. Amaracandra, a contemporary of Vastupāla, also uses the word in his Padmānanda Mahākāvya in the description of the marriage of the Jaina Tīrthaṃkara Ṛishabha[§]. The Ulūlu sound has, in fact, been brought into special connection with the marriage festivities by certain later writers on Poetics. Amaracandra and Arisimha in their Kāvyakalpalatā include Ulūlu among the topics to be described in connection with a marriage (1. 5. 86). Ulūlu is likewise included in the similar lists found in Deveśvara's Kavikalpalatā (3. 36) and Keśavamiśra's Alamkāraśekhara[*].

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† वैदेहीकरबन्धमङ्गलयजुःसूक्तं द्विजानां मुखे
नारीणां च कपोलकन्दलतले श्रेयानुलूलुध्वनिः। 3. 55

The word उलूलु is onomatopoetic in origin. Cf. Greek *ololugé* 'any loud cry, mostly of a joyous kind (unlike Lat. *ululatus*), used by *women* invoking a god' (Liddel and Scott). In Latin *ululare* means 'to cry, to shout', but *ululatus* often means 'a cry of lamentation'. Cf. '*feminarum ululatus.*' The word उलूलु occurs in the Chāndogya Upanishad 3. 19. 3—अथ यत्तदजायत सोऽसावादित्यः तं जायमानं घोषा उलूलवोऽनूदतिष्ठन्……तस्मात्तस्योदयं प्रति प्रत्यायनं प्रति घोषा उलूलवोऽनूत्तिष्ठन्ति. Here the word means simply 'a loud shout'. Śamkara takes it as an adjective and thinks it is a variation of उरूरु—घोषाः शब्दा उलूलव उरूरवो विस्तीर्णरवा उदतिष्ठन्. Ānandagiri, on the other hand, says उलूलव इत्युत्सवकालीनाः शब्दविशेषा देशविशेषे प्रसिद्धाः.

उल्लोल 17. 1, a wave (सुराः सरस्वदुल्लोललीला जग्मुर्यथागतम्). Cf. उल्लोलवल्गिनीभिर्ज्वालाभिः Udayasundarīkathā P 81.

[‖] 'उलउली' इति प्रसिद्धः ।……दक्षिणदेशे विवाहाद्यवसरे स्त्रीभिरुलूलुध्वनिः क्रियत इत्याचारः ।

[¶] मुदितमृगाक्षीमण्डलोलूलुनाद……..15. 17

[§] इन्द्राण्युलूलुविलसत्प्रतिशब्दपूरैर्निःशेषदिङ्मुखभवद्धवलानुवादः 9. 68

[*] The Kavikalpalatā (B. I. ed.) says विवाहे……भूषोलूलुत्रयीरवाः. The Alaṃkāraśekhara (K. S. S.) reads भूषातूर्यं, but the variant भूषोलूलु given in the footnote seems to be the correct reading. In the Benares edition of the Kāvyakalpalatā (1931) भूषोलूज seems to be a mistake for भूषोलूलु.

ऊर्ध्वक 7. 66, a kind of drum, defined as यवमध्यस्तथोर्ध्वकः.

ऊहापोह 19. 26, in........महांसि महस्पतेः । पटिमक्षहनादूहापोहक्षमाणि वितन्वतामहह युवयोस्तावल्लक्ष्मीविवेचनचातुरीम् ॥ ऊहा is elucidation and अपोह elimination. Nārāyaṇa says असतः प्रकाशादेः प्रकटीकरणमूहा, सतश्च तिमिरादेरपोहो निराकरणम्. Jinarāja remarks बुद्ध्यतिशयात् अनुक्तस्याप्यर्थस्य विचारणा ऊहा । उक्तस्यापि दूषणाविष्करणेन परिहारोऽपोहस्तत्र क्षमाणि वस्तुनः सामान्यविशेषादिनिर्णीतिदक्षाणि. ऊहा is thus the power to discover and comprehend the hidden aspects of the matter under discussion; while अपोह is the application of the critical faculty involving the rejection of what is objectionable. Both ऊह or ऊहा and अपोह are included among the eight Dhīguṇas or intellectual qualities, the others being श्रवण, ग्रहण, धारण, अर्थविज्ञान etc. Cf. Hemacandra's Dvyāśraya Kāvya 1. 182—धामाष्टानां धीगुणानाम् and commentary thereon. The eight qualities are somewhat differently enumerated in the Ratna commentary on the Pāśupata work Gaṇakārikā, and collectively known as Vāsa in the Pāśupata system. ग्रहणधारणोहापोहविज्ञानवचनक्रियायथान्यायाभिनिवेशानां वास इति संज्ञा तान्त्रिकी शिष्टैः कृता । ......एकदेशश्रवणात् तन्न्यायेनापूर्वार्थप्रतिपत्तिसामर्थ्यमूहः । आचार्यदेशीयैरुक्तार्थानां युक्तायुक्तप्रविभागेन प्रतिपत्तित्यागसामर्थ्यमपोहः (G. O. S, P 17).

ऊहापोह combined means 'full discussion' 'consideration of the pros and cons' (Apte). The expression occurs in Ahirbudhnyasaṁhitā 20. 1 —वेदवेदान्ततत्त्वज्ञो विद्यास्थानविचक्षणः । ऊहापोहविधानज्ञो दैवपित्र्यक्रियापरः ॥; in Nāṭyaśāstra 33. 12—तन्त्रीभिः पणवं चैवमूहापोहविशारदः (K. S. S.); also in Vishṇudharmottarapurāṇa (द्वितीयखण्ड)-इङ्गिताकारतत्त्वज्ञ ऊहापोहविशारदः 6. 5 (मन्त्रिलक्षण). Haradatta on Gautamadharmasūtra 3. 10. 46 explains ऊहविद्भिः as ऊहापोहकुशलैः.

एकधुरीन, lit: bearing the same burden (एकधुरा+ख); similar (तत्कण्ठनालैकधुरीणवीणः 6. 65); belonging to the same rank (लोकपालैकधुरीणः 10. 90). Cf. Anargharāghava 1. 39—कूर्मराजभुजगाधिपगोत्रग्रावदिक्करिभिरेकधुरीणः (रघुवंशः).

एकपादिका 1. 121, standing on one leg (अथावलम्ब्य क्षणमेकपादिकां...... खगः).

ऐन्दव 11. 76, a moon worshipper.

औपसन्ध्य 22. 56, belonging to the time just before the evening (रश्मिभिरौपसन्ध्यैः).

कक्षा 6. 81, a point of excellence (जागर्ति कक्षा किमतः परापि). Nārāyaṇa explains the word as उत्कर्ष, Mallinātha as उत्कृष्टावस्था, Cāṇḍūpaṇḍita as प्रतिष्ठाकोटि.

कट 22. 66, a funeral ground (कटभस्मपाण्डुः).

कपटकुड्य 18. 18 in कपटकुड्यता. The word occurs in a verse not found in the earlier commentators. Nārāyaṇa explains it as meaning a coloured window curtain (तण्डुलचूर्णादिमण्डालिप्तं चित्रमयं वस्त्रं कपटकुड्यम् । दिवोष्मभिया गवाक्षेषु चित्रपटा ध्रियन्ते etc.). The literal meaning 'a counterfeit wall' is also applicable. See Trans.

कपोलपत्र 7. 60, ornamental designs painted on the cheek (कपोलपत्रान्मकरात् सकेतुः).

कम्बल 10. 8, (1) a mythical serpent often mentioned in the Purāṇas (2) a blanket.

करुण 1. 88; 15. 31, a variety of the citron tree (करुणस्य कुड्मलैः......कुटिला कचच्छटा ...

करोति 18. 60, ऊरुं करोति (in तत् करोमि भवदूरुम्); 18. 134, चरणौ करोति (in भूय एव चरणौ करोतु वा), to massage; to caress; to fondle. Vidyādhara remarks ऊरुकरणं देशभाषया ऊरुसमालम्भे वर्तते. He makes a similar remark on चरणौ करोतु.

कलम्ब 8. 120, a mature sprout; the middle sprout of a leaf (तवाधरो रज्यति यत्कलम्बः). Nārāyaṇa says कलम्बो मध्यमाङ्कुरः । रज्यत्यारक्तो भवति । प्रथमाङ्कुरापेक्षया मध्यमाङ्कुरस्यातिरक्तत्वात्. Narahari says कलम्बो नालः. Malli following Amara explains the word as नालिका किसलयकाण्ड इत्यर्थः. Nārāyaṇa quotes Viśvaprakāśa 'कलम्बः सायके नीपे नाले शाके कलम्ब्यपि.' The reading in the printed edition (Chowkhamba, P 107) is corrupt—कलम्बः......नाऽलिशाबकलब्यपि ! Īśanadeva says कलम्बः प्रकाण्डः कन्दलः, and remarks (probably quotes from some other commentary)—यस्य वृक्षस्य पत्रद्वयादूर्ध्वं कलम्बः मयूरपिच्छिका.

कलरव 18. 22, a pigeon. The word occurs in this sense in Āryāsaptaśatī (Verse 597)—कलरवः क्वणति; also in Dharmaśarmābhyudaya Kāvya 10. 31—तरुतीरनिकुञ्जवेदीविद्यामठे कलरवक्रमपाठकेषु.

कलाद 8. 99, a goldsmith (वयं कलादा इव दुर्विदग्धं त्वद्गौरिमस्पर्धि दहेम

हेम). Hemacandra derives the word thus–कला आदत्ते कलादः, कलं सुवर्णकालिकाम् आद्यति आखण्डयति वा, अत एव कलं धौतं यत्रेति कलधौतम्. Cf. कषाश्मनेव श्यामेन मुखेनाधोमुखेक्षणः । काव्यहेम्नो गुणान् वक्ति कलाद इव दुर्जनः ॥ Tilakamanjarī; कामानलेन मलयानिलबोधितेन कारुः कलाद इव शीतकरः प्रताप्य Mukundānanda Bhāṇa (Verse 255); कलादश्चामीकरः Harshacarita (chap. 1).

कलिद्रुम 17. 213, the Bibhītaka tree, from which dice were made.

कलिप्रिय 6. 65, the sage Nārada (कलिप्रियस्य प्रियशिष्यवर्गः).

कल्पग्राम 20. 105, a sacred site near Badarikāśrama. Cf. Varāhapurāṇa 162. 67, 68—

कल्पग्रामेण किं तस्य वाराणस्यां च वा शुभे ।
मथुरां तु समासाद्य यः कश्चिन्म्रियते भुवि ॥
अपि कीटः पतङ्गो वा जायते स चतुर्भुजः ॥

Kalpagrāma is sacred to the Vaishṇavas. It is stated in the Padmapurāṇa (Uttarakhaṇḍa 71. 307) that the hymn to Vishṇu containing his thousand names will, in the Kali Age, be taken to Kalpagrāma by Nārada. The word is found also in the Yaśastilaka (chap. 2)—कल्पग्राममिव परिपूरितकामम्; but the commentator takes it in the sense of 'heaven'. Śrīharsha says साश्रृणोत्तस्य वाग्भागम्...... । कल्पग्रामाल्पनिर्घोषं बदरीव कृशोदरी ॥ 20. 105.

कामशर 18. 6; 21. 37, lit: Cupid's arrow, a kind of incense. The following definition is cited by Nārāyaṇa under 18. 6—पुरसर्जाभयालाक्षानखाब्जादिजटागदैः । समैः समधुभिर्धूपो मतः कामशराभिधः ॥ इति कामशरो धूपः.

कारीरी 17. 94, a Vedic rite performed to bring rain (पुत्रेष्टिश्येनकारीरीमुखा दृष्टफला मखाः). The rite is called कारीरी, because flour made from a plant named Karīra is mixed with honey and used in making balls (पिण्डी) for the purpose of oblations. A characteristic feature of the rite is that the sacrificer puts on black clothing, a symbol of the colour of the rain clouds. The Maruts are addressed as follows—रमयत मरुतः श्येनमायिनं मनोजवसं वृषणं सुवृक्तिम्. The flour is mixed with honey by addressing the waters, of which eleven names are recorded. See Taittirīyasaṃhitā (Ānandāśrama ed.) 2. 4. 7 ff. and Sāyaṇa thereon. As regards Karīra, Sāyaṇa describes it as the sprout of a creeper resembling the Soma plant. In another place (1. 8. 3) he says that according to some, it is the fruit of the date palm.

The Kārīrī is called मेघवृष्टि by Hemacandra in the Dvyāśraya Kāvya 8. 105—मेघवृष्टिवदत्र्यनुयाजैः. Comm. says मेघवृष्टिः कारीरीष्टिः........तस्यां चानुयाजाख्यास्त्रयः आहुतिविशेषा न दीयन्ते इति श्रुतिः.

कार्मण (n) 11. 69, 104, a magic charm prepared with herbs (द्रोणः स तत्र वितरिष्यति......सौभाग्यकार्मणमयीमुपदां ; जगद्विजयकार्मणमस्य पश्य......मार्णि). The Yaśastilaka (chap. 3) refers to the herbs used for the purpose of कार्मण—कार्मणानेकजटाजातिजटितकण्ठिकावगुण्ठनजठरकण्ठनालः (Comm. says कार्मणा वशीकरणादिप्रयोगा........जटा मूलानि तासां जातयः प्रकाराः etc). The word is used in Mankhaka 3. 12—वशंवदः......श्रियाः कार्मणकर्मयुक्तिभिः......हरिः ; in Dharmaśarmābhyudaya 15. 59—ताम्यति स्म सुरते न कथंचित् प्रेमकार्मणवशेव कृशाङ्गी ; in Vatsarāja's Kirātārjunīyavyāyoga (Verse 9)—अस्त्रप्रयोगपरिकर्मणि मन्त्रयोगं व्रीडाकरं तमपि कार्मणमेव मन्ये. The word is often used in the sense of 'a magic influence'; 'something that charms or captivates', e. g., in Anargharāghava 3. 16— निर्माय कार्मणमृचामघमर्षणीनामुन्मार्जनीर्जगदघानि तवाद्य वाचः ; in Dharmaśarmābhyudaya 17. 12 —सा......शृङ्गारभूवल्लभराजधानी जगन्मनःकार्मणमेकमेव ; in Vikramāṅkadevacarita 8. 2, 9. 69—करहाटपतेः पुत्री त्रिजगन्नेत्रकार्मणम् ; लावण्यमाणिक्यरुचिच्छटेयमियं मनःकार्मणचूर्णमुष्टिः. Cf. also कान्तिः काचिन्निखिलनयनाकर्षणे कार्मणज्ञा in a verse quoted in the Rasagangādhara (Benares ed. P 59).

Strictly speaking, कार्मण is what is known as मूलकर्म, a magic rite with roots or herbs to bring someone under the influence of another. Kshīrasvāmin says मूलैरोषधिभिर्यद्वशीकरणं तत्, कर्मैव कार्मणं, तद्युक्तात् कर्मणोऽण्. Rucipati on Anargharāghava 3. 16 explains it as आभिचारिक. Gopīnātha in his Saṃskāraratnamālā Vol. I(Ānandāśrama ed.P540)while referring to certain popu'ar observances in the bride's chamber in a marriage quotes a Śānkhāyanabhāshya to the effect that some women practise on the occasion Kārmaṇa or magical rites, which the bridegroom should avoid. These rites were most probably designed to make the bridegroom subservient to his future wife.

कालखण्ड 1. 84, liver (स वृन्तमालोकत खण्डमन्वितं वियोगिहृत्खण्डिनि कालखण्डजम्). The word occurs in the following Kāvya texts—Bālarāmāyaṇa 3. 6—उन्मुक्तरक्ततति खण्डितकालखण्डम् ; Haravijaya 46. 22—प्रकटितविस्तृतकालखण्डनाभिः......मृतविग्रहः स तेषाम् ; Māgha 18. 77–कालखण्डोपदंशं क्रोष्टा डिम्बं व्यष्वणत्.

कालना 2. 80, driving (हेलिहयालिकालनाम्). From कालयति, to drive, found in Sāmavidhāna Brāhmaṇa 3. 3-गाः प्रकाल्यमानाश्चोपकाल्यमानाश्च सदोपतिष्ठेत; Yādavābhyudaya 5. 9—अकालकाल्येन परेण पुंसा; Haravijaya 6. 26-स्वमायया...कालयति कालमेव तत्.

काश्यपि 22. 91, Garuḍa.

कासर 16. 18, a buffalo, in कासरासुर=महिषासुर. Cf. Anargharāghava, Act 6—वाजिनिवहवितीर्णकीनाशकासरकर्णज्वरेण प्रजविना रथेन.

किलकिञ्चित 2. 44, an emotional complex usually of a woman; a state of mental agitation in which there is a confused feeling of anger, grief, joy, fear and the like in the presence of the beloved (त्वयि वीर विराजते परं दमयन्तीकिलकिञ्चितं किल). किलकिञ्चित is an Alaṃkāra term frequently used in the Kāvyas, e. g, in Mankhaka 14. 44-नवपानकेलिकिलकिञ्चिताश्रिता; in Haravijaya 29. 45, 17. 80—श्रितकिलाकिञ्चितामिव प्रभाकरो रमयति नाथ पद्मिनीम्, कान्तानां......चेतो रामाभिर्मदकिलकिञ्चितेन जह्रे (Alaka quotes the following definition—"शुष्कं क्षणं प्ररुदितं क्षणमश्रुपातः क्रोधो मुहुर्हसितमाशु पुनश्च गीतम् । व्यामिश्ररूपमिह हर्षरसप्रयुक्तमुक्तं जनैः श्रुतधनैः किलकिञ्चिताख्यम् ॥"); in Yaśastilaka (Chap. 1)—कामदेवकिलकिञ्चितोचितासु क्रीडासु बद्धानन्देन सुन्दरीजनेन सह रमन्ते कामिनः; in Abhinanda's Rāmacarita 24. 50—किं न प्रपञ्चो लीलायाः किं च्युतं किलिकिञ्चितम् । किं ममाद्य वराङ्गीणां वीतौ विच्छित्तिविभ्रमौ ॥", and in Purushottama's Vishṇubhaktikalpalatā 3. 30—परवधूकिलकिञ्चितचिन्तया मलिनमीश मनः. The Yādavābhyudaya 10. 62 speaks of किलकिञ्चित of men—कृतिनस्तादृशं युद्धं किलिकिञ्चितयन्त्रिताः । लीना इव च पश्यन्तो लिखिता इव चाभवन् ॥ (It will be seen that the word is sometimes spelt किलिकिञ्चित). किलकिञ्चित is illustrated in Māgha 7. 37-कृतभयपरितोषसंनिपातं सचकितसस्मितवक्त्रवारिजश्रीः । मनसिजगुरुतत्क्षणोपदिष्टं किमपि रसेन रसान्तरं भजन्ती ॥

कुट 17. 211, a tree (बिभीतकं ददर्शैकं कुटं...); 18. 26, a pot, in कुचकुट which is the earlier reading for कुचघट. See Notes.

कुटी 18. 9, in नासिकापुटकुटी, nostril. कुटी means 'a hut.'

कुट्टिमित, कुट्टमित 21. 30, it is an Alaṃkāra term signifying the obstructive yet graceful movements of a young woman pretending to be angry at the importunities of a lover.

Here the word means simply 'graceful movements' (गात्रमूर्ध्वविधुतेरनुबिम्बात् कुट्टिमक्षितिषु कुट्टमितानि). It is used in Kuṭṭanīmata (verse 151)—रतिसंगरविहितमतावाकर्षति रभसतः पुरस्तास्मिन्। कुट्टमितमाचरन्ती जनयिष्यसि किञ्चिदङ्गसंकोचम् ॥; in Bṛihatkathāmanjarī 9. 2. 1281-2—तं वीक्ष्य पौरललना बभूवुर्मन्मथाकुलाः। मोदायितैः कुट्टमितैर्जृम्भितैः किलकिञ्चितैः ॥; in Haravijaya 3. 22–निधुवनावसरे कमितुर्वधूरहृत कुट्टमितेन भृशं मनः.

कुण्डलना 1. 14, a circle put round a word to indicate that it is cancelled; 2. 95, a circle (परिखावलयच्छलेन या……कुण्डलनामवापिता). Cf. कुण्डलन 7. 95, twisting round (as the trunk of an elephant).

कुण्डलिका 10. 116, a ring, a wheel (लक्ष्ये धृतं कुण्डलिके सुदत्या ताटङ्कयुग्मं स्मरधन्विने किम्).

कुत्सबेर (n) 10. 13, an ugly body or shape (स्वच्छस्वशैलेक्षितकुत्सबेरः). Nārāyaṇa says कुत्सं कुत्सितं बेरं वपुः. Cāṇḍūpaṇḍita and Vidyādhara say the same thing.

कुनटी 22. 7, (1) red arsenic (2) a bad dancer.

कुरुविन्द 11. 48, ruby (कुरुविन्दसकान्तिदन्ति). Īśānadeva remarks that it is one of the four kinds of rubies—माणिक्यानां जातिचतुष्टयम्—'प्रथमजातक', 'द्वितीयजातक', 'सौगन्धिक', 'कुरुविन्द'.

कूकुद 16. 19, he who gives the bride in marriage (कन्यादाता).

कूर 16. 91, 107, boiled rice.

कृष्णलघु 21. 47, dark aloe wood. Nārāyaṇa remarks अगुरुपर्यायो लघुशब्दः। तेन कृष्णागुरुरित्यर्थः.

केदार 7. 35, (1) a field (2) the deity known as Kedāra, a form of Śiva; also the famous site of pilgrimage known as Kedāratīrtha. The poet says केदारभाजा शिशिरप्रवेशात् पुण्याय मन्ये मृतमुत्पलिन्या. Nārāyaṇa remarks अन्योऽपि केदारदेवसंनिधौ हिमचूर्णनादुत्तमे वंशे जायते. Cāṇḍūpaṇḍita says यः किल श्रीकेदारं नमस्कृत्य etc Vidyādhara says केदारभाक् केदारदेवतासेवकः. Narahari says अन्योऽपि केदाराख्यं तीर्थं प्राप्य शिशिरे हिमे प्रवेशान्मृत्वा तत्पुण्येनोत्तमं जन्म लभते. Malli says केदारः क्षेत्रविशेषः पर्वतविशेषश्च. Viśveśvara says the same thing. Nārāyaṇa and Viśveśvara quote the Viśvaprakāśa–'केदारः पर्वते शंभोः क्षेत्रभेदालवालयोः'. Malli and the printed edition of the Viśvaprakāśa read 'केदारः पर्वते शंभौ……' Malli remarks केदारक्षेत्रमरणादुत्तमजन्मलाभ इत्यागमः.

Occasional references to the God Kedāra are found in the later Kāvya literature. In Hemacandra's Dvyāśraya Kāvya we find

Kumārapāla, king of Guzarat, repairing the temples of Kedāra Śiva and Somanātha. The temple of the former is referred to as केदार-हर्म्य 20. 90 (Comm. says केदारस्य शंभोर्हर्म्यम्). The idol is referred to in 20. 91—खण्डालये देव आस्ते. Vastupāla, also of Guzarat, makes a curious reference to Kedāra in that he compares the buffaloes lying in the sun to an idol of the deity—तन्वाने तरणौ करव्यतिकरोत्पाटं ललाटन्तपे, विष्वक्संकुचितैर्विनिश्चलतया ग्राव्णेव निर्मापितैः । क्षिप्त्वा नम्रतराग्रमग्रचरणद्वारेण मौलिं निज—च्छायासीम्नि मरुप्रदेशमहिषैः केदारदेवायितम् ॥ Naranārāyaṇānanda 8. 55. Cf. also Nāgarāja's Bhāvaśataka (verse 98)—यः केदारपदारविन्दयुगलप्रत्यग्रपूजाविधि-प्राप्ताशेषपवित्रभव्यविभवैः सार्थीकृतार्थिश्रमः (Kāvyamālā, Part IV).

It is also noteworthy that there is a Śiva-linga called Kedāreśvara located in the snowy region of Kedāra, and it is probable that Śrīharsha has either the deity or the sacred site in his mind, to judge from his reference to 'snow' in the verse in which he speaks of Kedāra-(केदारभाजा शिशिरप्रवेशात् etc.). In this connection we may refer to the Śivapurāṇa (Jñānasaṃhitā, chap. 47) which describes the origin of Kedāreśvara on the snowy peak of Kedāra ('तत्र केदारसंज्ञं वै शृङ्गं हिमसमुद्भवम्'; 'केदारे हिमसंज्ञके'; 'स्वयं स्थितस्तदा शंभुः केदारेश्वरसंज्ञकः').

केलती 18. 97, Cupid's wife Rati.

कोक 7. 77; 21. 162, a Cakravāka bird (स्तनकोकयुग्मम् 7. 77). Cf. चेतोऽहरत् कुचयुगं मणिहारयष्टिमध्यस्फुरन्मरकतांशुविलङ्घिताग्रम् । लीलागृहीतनवशेवलवल्लरीकचञ्चुव्यग्रकोकयुगविभ्रममञ्चितोर्वाः ॥ Haravijaya 23. 12.

कोटि, (1) end, extremity, limit, alternative. साप्तुं प्रयच्छति न पक्षचतुष्टये तां……….न पञ्चमकोटिमात्रे । श्रद्धां दधे 13. 36. Here कोटि means 'alternative'. Cf. the word भूतकोटि 'the true limit or alternative' used as an epithet of the Ultimate Reality of the Mādhyamikas (Bodhicaryāvatārapañjikā, P 354). The word कोटि may be taken to mean also 'theory or doctrine' in Naishadha 13. 36. The word is taken in this sense by Śaṃkara in his comm. on the Gauḍapādakārikā—कोट्यश्चतस्र एतास्तु ग्रहैर्यासां सदावृतः । भगवानाभिरस्पृष्टः ………… ॥ Śaṃkara says कोट्यः प्रावादुकशास्त्रनिर्णयान्ताः.

(2) In 21. 88—विधुतकोटिचतुष्क, the word is used in its Buddhist sense, 'a mode of predication', 'a category of existence'. The four Koṭis are mentioned in the following verse—न सन्नासन्न सदसन्न

चाप्यनुभयात्मकम् । चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदुः ॥ quoted in the Bodhicaryāvatārapañjikā P 359 and the Advayavajrasaṃgraha P 19*. See also Notes 21. 88 and Appendix I, Sections IV (c) and V (b). Cf. Lankāvatārasūtra—तत्र महामते चतुष्कोटिका यदुत एकत्वान्यत्वोभयनोभयास्तिनास्तिनित्यानित्यरहितां चतुष्कोटिकामिति वदामि । एतया चतुष्कोटिकया महामते रहिताः सर्वधर्माः. (P 121. Fasc. 1. ed. S C. Das and S. C. Vidyābhūshaṇa 1900).

(3) In 21. 44-मेचकोत्पलमयी....वलिस्रगुरसि स्फुरति स्म....श्रीकटाक्षविकटायितकोटिः, the word कोटि means 'a series', 'a succession'. Nārāyaṇa says कोटिः परम्परेव । कटाक्षविकटायितं कोटिरिवाशोभत. Cāṇḍūpaṇḍita, however, explains the word as 'resemblance'-कटाक्षाणां विकटायितं विलसितं तस्य कोटिर्महिमा सादृश्यं यस्याः स्रजः सा तथा. Vidyādhara and Īśānadeva take कोटि as an adj. and explain it as समान 'similar'-कटाक्षप्रतिबिम्बसमाना नीलोत्पलमाला शुशुभे इत्यर्थः.

कोटीर (m) 11. 18, matted hair.

कोषकार 22. 59, a kind of sugarcane black in colour (त्वच्चारुवाणिरसवेणितीरतृणानुकारः खलु कोषकारः). The word occurs in Yaśastilaka (Chap. 3)--कोशकारश्यामिकापरिणामप्रणयिनि........हैमने मरुति; also in Bālarāmāyaṇa, Act 5-अये हेमन्तः । इह हि वहति कामं कामकोदण्डयष्टिं, द्रविडयुवतिगण्डश्यामिकां कोशकारः.

कौतस्कुत 10. 124, belonging to or coming from all sides (कौतस्कुतलोकबाधः, a multitude of people coming from every region).

कौशिक 5. 64, Indra.

कौशिक 5. 64, an owl.

क्रोड 19. 45, the planet Saturn (शमनयमुनाक्रोडैः).

क्षुरप्रशर 11. 123, an arrow with a razor-like blade at its tip (संग्रामसंगतविरोधिशिरोधिदण्डखण्डक्षुरप्रशरसंप्रसरत्प्रतापः). Hemacandra says क्षुराभं लोहं प्राति क्षुरप्रो धारामुखलोहः Abhidhānacintāmaṇi 3. 444. See also Apte under क्षुरप्र. Rucipati in his comm. on Anargharāghava 4. 47 (क्षुरप्रनखरैः क्रौञ्चाद्रिदन्तावलम्) refers to another form of the word, viz. खुरप्र—'क्षुर विखण्डने' 'खुर च्छेदने' इति धात्वोर्वर्णदेशनायां साधितत्वात्। 'दशाननक्षितखुरप्रखण्डितः' इत्यत्र, पुरस्तात् 'मृगखुरक्षुरप्रव्यालेखस्थपुटितविभागा वनभुवः' इत्यत्र च प्रयुक्तत्वात्. See also Cāṇḍūpaṇḍita's remarks on 12. 66.

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* Cf. Āryadeva's Catuḥśatikā (ed. H. P. Sastri) Verse 192 and Candrakīrti thereon—"सदसत् सदसच्चेति नोभयं चेति कथ्यते." Candrakīrti says सर्वभावदर्शनमलक्षालनाय सदिति कथितम् । भावाभिनिवेशप्रहाणाय असदिति कथितम् । उभयाकारदर्शनत्यागाय सदसदित्यावेदितम् । सर्वाकारप्रपञ्चोच्छेदाय नोभयमिति प्रकाशितम्.

खुरली 21. 5, practice of arms (अस्त्रशस्त्रखुरलीषु). Cf. 12. 100-अश्वैरस्वैरवेगैः कृतखुरखुरलीमङ्क्षुविक्षुद्यमानक्ष्मापृष्ठ....Cāṇḍūpaṇḍita says खुराणां खुरली उल्लेखनम्. On 21. 5 he takes खुरली in the sense of 'a gymnasium.' Vidyādhara quotes the Pratāpamārtaṇḍa-खुरली श्रमस्थानम्। यदुक्तं प्रतापमार्तण्डे-श्रमस्थानं खुरलिका खुरली च. (Ms. B reads खलूलिका* for खुरलिका). The word is used in the sense of 'a gymnasium' in a verse of the Pratāparudrayaśobhūshaṇa P 83—खुरलिविहरत्कार्तिकेय........The Ratnāpaṇa commentary says खुरलिर्मल्लादिसाधनशाला, while the Ratnaśāṇa comm. adds भाषान्तरे सा मुगरली.

खुरली is used in the sense of 'practice of arms' in Anargharāghava 4. 24-खुरलीकलहे कुमारमप्याक्षिपन्. Rucipati quotes Hārāvalī-अभ्यासः खुरली योग्या. Cf. Mahāvīracarita 2. 34-अस्त्रप्रयोगखुरलीकलहे गणानां....जित एव मया कुमारः. Vīrarāghava remarks 'खुरली लक्ष्यबन्धनम्' इति केशवः. Cf. also कथं खुरलीखेलनप्रसरत्पृषत्कपंक्तीनां त्रिनयनान्तेवासिनां चेतसि विरचितं पदं परस्परस्पर्धया Bālarāmāyaṇa, Act 4; प्रत्यूषयामखुरलीक्षणनर्तितास्त्रौ Amaracandra's Bālabhārata, Ādiparva 11. 52. The form खुरुल्ली occurs in Yaśastilaka 3. 468—शस्त्रप्रपञ्चखुरुल्लीं खलु कः करोतु. Abhinanda in his Rāmacarita 17. 50 uses the expression खुरलीखल in the sense of 'a gymnasium' (धारास्त्रयोग्यापिशुनानि रक्षोवीरार्भकाणां खुरलीखलानि). Cf. Vastupāla's Naranārāyaṇānanda 10. 47-कामस्य लीलाखुरलीगृहाभः. खुरली is used in the sense of 'a target' in Bihlaṇa's Karṇasundarī 2. 6-सापि स्वैरं विशिखखुरली कल्पिता मन्मथेन.

गन्धफली 15. 28, a Campaka bud (वियोगिगन्धफलीबलिश्रियम्). Cf. तया चोपढौकितं सर्वस्वमिदं दरोन्मुद्रितं गन्धफलीद्वन्द्वम् Vidagdhamādhava, Act. 7.

गरुडाश्मन् 10. 103, emerald (हाराग्रजाग्रद्गरुडाश्मरश्मि). Cf. गारुडशिला 21. 25 (गारुडशिलाजममत्रम्). Cf. also गारुडरत्नशङ्खपालीः Mankhaka 7. 22; ग्रैवेयगारुत्मतरत्नमाला ibid. 6. 20; राशिर्मणीनामिव गारुडानाम् Raghu 13. 53.

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*- Bhāskararāya in his commentary on the नित्याषोडशिकार्णव 8. 128 (Poona ed.) uses the form खलूरिका.

गर्भरूप 11. 80, young (तं गर्भरूपमपि रूपजितत्रिलोकम्). Malli remarks प्रशस्तो गर्भो गर्भरूपस्तं पूर्ववयसमपीत्यर्थः। प्रशंसायां रूपप्। For another derivation see Notes. Cf. Anargharāghava 1. 15–यद् गर्भरूपमिव मामनुशास्ति सर्वम्. Acc. to the Viśvaprakāśa, the word means 'a boy' as well as 'a youth.' In Mahāvīracarita 4. 32 Sītā and Rāma are referred to as गर्भरूप-रघुजनकगृहेषु गर्भरूपव्यतिकरमङ्गलवृद्धयोऽनुभूताः. Cf. Bālarāmāyaṇa, Act 6—निवेदय वैदेशिकत्वं गर्भरूपाणाम्.

गलन्तिका 16. 84, a water jug. The word is used in the description of the marriage feast. Nārāyaṇa explains it as a gold vessel. The word occurs in the Kīrtikaumudī 6. 11, where Kathvate explains it as a vessel filled with water with a hole in the bottom. It was used for watering an idol. The word occurs in this sense in Kāśīkhaṇḍa) (Pūrvārdha) 4.85–देवे देया गलन्तिका; in Padmapurāṇa (Sṛishṭikhaṇḍa) 34.269–वायव्यां योगपट्टश्च ऐशान्याञ्च गलन्तिकाम् (in connection with the worship of Brahmā).

गाङ्गेय 11. 95, (1) n. gold (गाङ्गेयपीतकुचकुम्भयुगाम्) (2) m. Bhīshma or Kārtikeya.

गुच्छ 7. 76, **गुच्छावलि** 3. 127 (त्वद्गुच्छावलिमौक्तिकानि), a pearlstring; 'a pearl necklace of 32 (or, according to some, of 70) strings' (Apte).

गृह्यक 21. 130, tame (......गृह्यकः......कीरः).

गोत्रशत्रु 14. 62, an epithet of Indra (गोत्रानुकूलत्वभवे विवाहे तत्प्रातिकूल्यादिव गोत्रशत्रुः). The word गोत्रशत्रु or गोत्रभिद् is usually construed as 'the enemy (or the cleaver) of गोत्रs or mountains', the reference being to the story that Indra cut off the wings of the mountains. There is another derivation which suits the context better. Indra was really the enemy of his own *gotra* or family, for he killed a child of his stepmother Diti while still in the womb. The Vāmanapurāṇa (chap. 71) while explaining why Indra is called गोत्रभिद् relates that Diti, the mother of the demons, had in her womb a child destined to kill Indra, who, however, got scent of it and cut the embryo into seven pieces by entering Diti's womb through the nostrils. The Vāmanapurāṇa 71. 42 says एवं पुरा स्वानपि सोदरान् स गर्भस्थितान् पातितवान् भयार्तः। विभेद वज्रेण ततः स गोत्रभित् ख्यातो महर्षे भगवान् महेन्द्रः॥

गोधि (m) 21. 6, forehead (स्वेदबिन्दुकितगोधिः).

गोरोचना 10. 97, a yellow pigment, being "concretions found in the gall bladder of the ox" (Ray–Hindu Chemistry Vol. 1, 1903, P 25). Alaka on Haravijaya 19. 2 (गोरोचनारुचिमरीचि विरोचनस्य बिम्बम्) remarks that Gorocanā is found in the horn of an ox. The word is frequently used in the Kādambarī (Pūrvabhāga)–गोरोचनातिलकपत्रभङ्ग; गोरोचनाबिन्दुतिलक; गोरोचनाचित्रकण्ठसूत्रग्रन्थिः...... पुत्रकः; गोरोचनालिखितभूर्जपत्रगर्भान् मन्त्रकरण्डकानुवाह; गोरोचनामिश्रगौरसर्षपैश्च सलिलाञ्जलिभिश्चाचारकुशलेनान्तःपुरजरतीजनेन क्रियमाणावतरणकमङ्गलाम्; गोरोचनाचित्रितदशमनुपहतमतिधवलं दुकूलयुगलं वसानां विलासवतीं ददर्श; गोरोचनाच्छुरितदेहः........सिंहासनमारुरोह.

घन (n) 15. 16, instruments like bells and cymbals (तदा निःस्वानतमां घनं घनम्).

घुसंज्ञा 19. 61, the grammatical term घु, a collective name for certain roots like दा, धा etc. 'दाधा घ्वदाप्' Pāṇini 1. 1. 20.

घोरणा 19. 59, snoring (द्विरेफरवघोरणाघनमुपैति निद्रामुदम्).

चक्रिका 21. 156, a kind of confect, same as वर्षोपल q. v. Cāṇḍūpaṇḍita says चक्रिकाः चक्राकारा गोलकाः । वरसोलका इति प्रसिद्धाः । Vidyādhara says चक्रिकाः वर्षोपलाः । शर्करारचिताश्चक्रिकाः शर्करिकेति वर्षोपल इति च कथ्यन्ते ।

चक्षुःप्रसूति 15. 82, see under प्रसूति.

चण्डातक 16. 8, a loose robe worn by women (here, compared to the leaves of a plantain tree). According to Nārāyaṇa, it is a robe worn by dancing girls, spreading out in a circular fashion (नृत्तोपयुक्तं पुरः पश्चाच्च प्रलम्बिवर्तुलभागद्वयं कदलीसदृशं वस्त्रं नर्तकीभिरन्तः परिधीयमानं चण्डातकम्). The word is generally used in the sense of a loose robe or scarf. Kshīrasvāmin says चण्डं भगमतति चण्डातकं, यस्य चल्लनकोऽपभ्रंशः Amara says 'अर्धोरुकं वरस्त्रीणां स्याच्चण्डातकमंशुकम्.' Cf. Yaśastilaka, Chap. 3–चण्डातकमार्द्रचर्माणि. The commentator remarks चण्डातकं चण्डभङ्गम् । अतिचण्डातकमर्धोरुकं वस्त्रं चलनकमिति यावत्. The word is used in a similar connection in the Vemabhūpālacarita–शशिहरिणचर्मनिर्मितचण्डातकाम्......आदिभैरवीम्. In the same work, the peacock's train is likened to a चण्डातक—कलितकलापचण्डातकानि गृहशिखण्डिमण्डलानि. We may note in this connection that there was a special kind of चण्डातक red in colour and studded with coloured dots, called पुलकबन्ध. Cf. Harshacarita, Chap. I–कुसुम्भ-

रागपाटलं पुलकबन्धचित्रं चण्डातकम् (The comm. explains पुलकबन्ध as नानावर्णबिन्दुन्यास and मणिविशेषाः). Cf. also Haravijaya 23. 3—आविष्कृतातिशयनिर्भररागसंपदासादितातिनिबिरीसनितम्बबिम्बः । स्थाने बभार सुरकामवतीजनस्य चण्डातकः पुलकबन्धमनोहरत्वम् ॥ (Comm. says पुलकः सितो बिन्दुनिचयः). The Harshacarita (Chap. 3) speaks of a चण्डातक which is white like the inner petals of the Ketakī flower. A चण्डातक was thus of various colours, and plain or studded with white or coloured dots. Cf. also दापय क्रीडाद्रिकन्दराशबरमिथुनानामखण्डानि कल्पतरुचीरचण्डातकानि Tilakamanjarī; वीचिक्षोभादुत्थितः फेनपुञ्जो विष्वग्व्याप्तव्यायतश्रोणिबिम्बः । सीमन्तिन्या न्यस्यमानो मुहूर्तं शोभां भेजे पाण्डुचण्डातकस्य ॥ Haravijaya 18. 87.

The Yādavābhyudaya 4. 49 uses the word in the sense of a sort of petticoat or underwear. The cowherd maids whose silk scarves were taken away by Kṛishṇa while they were bathing are described as having only their चण्डातक left (स चात्मचण्डातकमात्रभाजां क्षौमार्थिनीनां स्वयमर्थ्यमानैः).

चतुष्क 15. 19, ornamental designs of various shapes (lotus blossoms, Svastikas etc.) painted on floors, altars and the like (चतुष्कचारुत्विषि वेदिकोदरे). Vidyādhara says चतुष्कैः स्वस्तिकपद्मप्रभृतिभिः. Jinarāja says चतुष्केन स्वस्तिकमण्डनेन. Nārāyaṇa says चतुष्कसंज्ञेन नानावर्णककल्पितस्वस्तिकसर्वतोभद्रादिमण्डनेन. The word occurs in Tilakamanjarī—प्रत्यग्रविरचितचतुष्कचारुणि मणिवितर्दिकापृष्ठपीठे; in Candraprabhacarita 7. 92—प्रविश्य भवनान्तरं क्षणचतुष्कमध्यस्थितः, प्रतीक्ष्य जरतीकृतं कुशलमङ्गलारोपणम्; in Vatsarāja's Hāsyacūḍāmaṇi—ज्वलद्वह्नौ गेहे रचयति चतुष्कानि कतमः P 132 of Rūpakashaṭka; in Sādhanamālā (Vol. 1) P 130—चतुष्कोपशोभितचन्द्ररत्नघटितगन्धकुटीतले.

चन्द्रशाला 16. 127, a chamber on the top of a building (निखिलनगरसौधाट्टावलीचन्द्रशालाः. Cf. Haravijaya 21. 1—सौधोन्नतचन्द्रशालिकातले... क्लृप्तमहार्घसंस्तरे.

चन्द्रिका 12. 102, (1) moonlight (2) baldness (बिभ्रच्चन्द्रिकया च कं विकचया). With regard to the latter meaning, Malli explains the word as शिरोरोगविशेष while Nārāyaṇa says विगतकेशया चन्द्रिकया खालित्येन । 'चान्दी' इति कान्यकुब्जभाषायाम्.

चान्द्र 16. 100, (1) pertaining to the moon (2) belonging to camphor (श्रितचान्द्रसौरभा). The word चन्द्र is frequently used in the Naishadha in the sense of 'camphor,' e. g. in 1. 51; 6. 39; 11. 5; 18. 5.

चित्र (n) 15. 62, an ornamental dot on the forehead, a Tilaka (वर्तुलचित्ररूपिणी).

चित्रशिखण्डिनन्दन 9. 73, a name of Bṛihaspati, so called because he is the son of Angiras who belongs to the group of चित्रशिखण्डिन्s, more commonly known as सप्तर्षिs or the constellation Ursa Major. References to the चित्रशिखण्डिन् group are sometimes found in Kāvya poetry e. g., in Mankhaka 16. 25—अस्तं चित्रशिखण्डिनामपि गते तेजस्यहो संप्रति ; in Yaśastilaka (Chap. 1)—चित्रशिखण्डिमण्डलीस्तूयमानपुण्याचरणैः ; in Bālarāmāyaṇa 10. 35, 98—एतन्मानिनि मानसं सुरसरः …… । अस्माच्चित्रशिखण्डिभिश्च परमे पर्वण्युपादीयते……पयः ॥ ; इक्ष्वाकूणां कुलगुरुं प्रेष्ठं चित्रशिखण्डिनाम् । अरुन्धतीपतिमृषिं राम एषोऽभिवन्दते ॥ ; in Haravijaya 3. 64—जलदकालनिशापगमे……। क्वचिदवाप्यत चित्रशिखण्डिभिर्न रुचिरा रुचिराकलुषीकृतैः ॥

चिन्तामणिमन्त्र 1. Epilogue ; 14. 88, 89 (मन्त्रचिन्तामणि), a Tantric formula (ओम् ह्रीँ ओम्), the contemplation of which is believed to vouchsafe poetic genius, learning, beauty, and the fulfilment of all desired objects. See Trans. 14. 89. The mystic composition of the formula is described in 14. 88 (see Notes), and the Mantra, though particularly sacred to Sarasvatī, propounds the mystic nature of the Ardhanārīśvara form of Śiva. The following definition in Tantric language which yields the above formula is cited by Nārāyaṇa—'शिवान्त्यो वह्निसंयुक्तो ब्रह्मद्वितयमन्तरा । तुरीयस्वरशीतांशुरेखातारासमन्वितः ॥ एष चिन्तामणिर्नाम मन्त्रः सर्वार्थसाधकः । जगन्मातुः सरस्वत्या रहस्यं परमं मतम् ॥' (शिव=ह ; वह्नि=रेफ ; ब्रह्मन्=प्रणव ; तुरीयस्वर=ई ; शीतांशु……तारा=चन्द्रबिन्दु). As stated by Nārāyaṇa, the formula is known also as भुवनेश्वरीमन्त्र (प्रणवद्वयसंपुटितभुवनेश्वरीरूपं चिन्तामण्याख्यम्).

The Cintāmaṇi Mantra mentioned above is to be distinguished from various other Mantras of the same name. There is a Buddhist formula named Cintāmaṇiratna Mantra mentioned in the Āryamañjuśrīmūlakalpa (Trivandrum ed., Part II P 393). The Sādhana or the ritual text laying down the worship of the white Ekajaṭā form of the Buddhist goddess Tārā describes a formula which is very similar to the Cintāmaṇi Mantra mentioned by Śrīharsha. The formula is ह्रीँ, described as एकाक्षरोऽयं मन्त्रराजश्चिन्तामणिकल्पः, and like the Cintāmaṇi formula of our poem, claims to make a man a great poet, scholar and orator (see Sādhanamālā, G. O. S, Vol. 1, P 269). The definition of the formula may be compared with that of the Cintāmaṇi Mantra quoted above—सप्तमस्य चतुर्थं वह्निसंयुक्तं ईकारभेदितं अर्द्धेन्दुबिन्दुभूषितं इत्थं जपेत्. The Ahirbudhnyasamhitā 23. 96 ff describes a Cintāmaṇi formula which figures in Pancarātra ritual in connection with the Sahasrāramātṛikācakra. The Prapancasāra Tantra (chap. 28) also deals with a Cintāmaṇi Mantra, of which the deity is the Ardhanārīśvara form of Śiva; but it is a वशीकरणमन्त्र and has nothing to do with Sarasvatī and the acquisition of poetic power. The Īśānaśivagurudevapaddhati, a comprehensive Tantric work, describes in detail the ritual connected with another Cintāmaṇī formula, of which the deity is Mahārudra (Trivandrum ed. Part II, Mantrapāda P 179). A Vaishṇava formula called the Mantra-cintāmaṇi, sacred to Kṛishṇa, is explained in the Padmapurāṇa (Pātālakhaṇḍa), chap. 50. We may refer also to a Cintāmaṇi hymn quoted by Bhāskararāya in his commentary on the Lalitāsahasranāma (Verse 87).

चिपिट 7. 65, in तच्चापयोः कर्णलते भ्रुवोर्ज्ये, वंशत्वगंशौ चिपिटे किमस्याः. Nārāyaṇa takes चिपिट as an adj. in the sense of 'extended' 'flat.' Malli takes it to mean 'level', 'straight'. The earlier reading is, however, चिपिटौ for चिपिटे, and Cāṇḍūpaṇḍita as well as Narahari takes चिपिट as a noun and explains it as 'the fleshy end of the ear.' See Notes and Extracts.

चुंकृत 1. 142, the cooing of young birds (सुताः कमाहूय चिराय चुंकृतैः).

छुपति 18. 148, to touch (छुप्तपत्रविनिमीलितात्). Cf. उद्गतमकरन्दरजः सिताम्बुजं...... । उपरिचलधूलिधूसरधवलच्छत्रच्छविं छुपति ॥ Yaśastilaka (Chap. 5).

जनंगम 17. 112, a Caṇḍāla (विमुखान् द्रष्टुमप्येनं जनंगम इव द्विजान्). The word occurs in Yaśastilaka (chap. 5)—जनंगमावासोद्देशे; in Harshacarita (chap. 6)—जनंगमानामिव वंशबाह्यामनार्यां श्रियम्, and other texts.

जनाश्रय 10. 37, a pavilion (स्वयंवरस्थानजनाश्रयः).

जनी 12. 3, 23, a bride.

जन्य, in 11. 15 जन्याः means those who carry the bride (in a palanquin). In 11. 65, 95 जन्यजनः means the same thing. In 16. 48 जन्यजन is used in the sense of those who accompany the bridegroom to the bride's place; the members of the bridegroom's party, or वारयात्रिक, as they are called in 16. 66. In 15. 72 जन्ययात्रा means 'the marriage procession' 'the procession of the bridegroom's party.' Nārāyaṇa

says जन्या वरपक्षीयास्तैः सह (यात्रा). The word is used in Moharājaparājaya, Act 1 वरस्स खलु भोयणे जन्नजत्ताए पंसु त्ति (वरस्य खलु भोजने जन्ययात्रायां पांशुरिति); also in Mālatīmādhava Act VI—मङ्गलेभ्यः प्रत्यासन्नस्त्वरयतितरां जन्ययात्राप्रवेशः. Jagaddbara says जन्या वरस्य स्निग्धास्तेषां यात्रायाः प्रवेशो वधूगृहप्राप्तिः, and quotes Medinī–'वरस्निग्धेऽपि जन्यः स्यात्.'

जम्बाल 7. 13, clay (जम्बालजालात् किमकर्षि जम्बूनद्याः) Cf. मग्नाः कुटुम्बजम्बाले 17. 30.

जाङ्गुलिक 12. 96, a snake-charmer (जाङ्गुलिकता यैर्नाम नालम्बिता).

जेमति 16. 87, to eat (अशाकि लोकैः कुत एव जेमितुम्). Used in Prākṛita in Moharājaparājaya, Act 1—जं वा तं वा जेमासि. Cf. जेमनावसरेषु… प्रथमकवलैः संभाव्यमानः Yaśastilaka (chap. 5).

झर्झर 15. 17, a kind of cymbal.

झलत्कार 20. 17, brilliance (तदपाङ्गचलत्तारझलत्कारवशीकृतः). Nārāyaṇa remarks that it is a vernacular word (देश्यपदम्).

तत (n) 15. 16, a stringed instrument (ननाद तस्मिन्नितरां ततं ततम्).

तर्कु (m) 21. 18, a lathe (चक्रुस्त्वष्टृतर्कुचलदर्कवितर्कम्). Cāṇḍūpaṇḍita says तर्कुः काष्ठरचितशाणः संघाटक इति प्रसिद्धः. Vidyādhara says कुरन्द इति प्रसिद्धः

ताटङ्क 10. 116, an earring (ताटङ्कयुग्मं स्मरधन्विने किम्).

ताण्डविका 22. 71, a dance teacher (पुत्री विधोस्ताण्डविकास्तु सिन्धोः).

तान्त्रिक 17. 64, one who is wellversed in religious doctrine (व्यासस्यैव गिरा तस्मिञ्श्रद्धेत्यद्धा स्थ तान्त्रिकाः). Nārāyaṇa says तान्त्रिका युक्तिशास्त्रविचारचतुराः.

ताम्बूलपुटी 12. 76, a betel roll. Vidyādhara explains it as ताम्बूलवीटिका. Nārāyaṇa says ताम्बूलपुटीं पूगीफलचूर्णखदिरपर्णानि यत्रैकत्र क्रियन्ते तां यां मध्यदेशे भाषया 'गुलवड़ा' इति व्यवहरन्ति ताम्.

तार 7. 29, bright, radiant (अक्षिपक्ष्म……श्यामल'तार'तारम्). Cāṇḍū says श्यामला तारा उज्ज्वला तारा कनीनिका यस्य तत्. Malli says तारा स्थूला. Narahari takes तारतार as a single expression and says श्यामलं तथा तारतारं वा उज्ज्वलं वा । 'मुक्ताशुद्धौ च तारः स्यात्'. The word means 'radiant' in the following passages—उन्मिषत्तरल'तार'तारया संध्यया Mankhaka 10. 11; नलितारात्विषो… दृशः Haravijaya 23. 62; तारमुक्ताफलौघ ibid. 7. 64; कलधौतहर्म्यैः……तारमणीष्टकान्तैः

ibid. 5. 149; तारमणय: ibid. 5. 111; ताराप्रस्तारताराकिरणोत्कर…… ibid. 4. 2.

तारामृग 22. 80, lit: the starry deer, the lunar mansion known as Mṛigaśīrsha consisting of three stars (रुद्रेषुविद्रावितमार्तमारात्तारामृगं व्योमानि). The poet speaks of the 'Starry Deer' as being chased by Śiva with his arrows. There are at least two legends which explain the allusion. It is stated in the Vāmanapurāṇa (chap. 5) that the Sacrifice of Daksha when broken up by Śiva fled to the sky in the guise of a deer, and remained there with his limbs studded with stars. There is another story found in the Skandapurāṇa (Brahmakhaṇḍa, 40. 6—13 of Setumāhātmya), according to which Brahmā attempted to commit incest with his daughter Vāk, and when the latter ran away in the form of a hind, Brahmā pursued her in the form of a deer. Śiva saw this and shot the deer-shaped god with his arrows. A light emanating from the wounded body of the deer went up to the sky and became the Mṛigaśīrsha constellation. Cf. सुरवारणाङ्कुश इव च्युते गलति तारामये मृगे Harshacarita, chap. 3. The Saṃketa comm. says तारामयो मृगशीर्षस्त्रितारोऽङ्कुशाकारः. Cf. also तारकमृगोल्लिखितान्तरिक्ष…Haravijaya 30. 92; ऐक्षिष्ट स त्रिदशकाननसङ्गि रङ्गदग्रे कुरङ्गकुलमाकुलितान्तरिक्षम् ।……..तारामृगस्य विदधत् परिवारलीलाम् ॥ Ibid. 31. 43.

ताराशङ्ख 19. 57, the Viśākhā star called also Śaṃkha, Conch (ताराशङ्खविलोपकस्य……तीक्ष्णत्विषः). Nārāyaṇa says विशाखानक्षत्ररूपस्य मातृमण्डलसंज्ञस्य शङ्खाकारत्वात् शङ्खस्य. This star is mentioned also in 22. 22—स्मरस्य कम्बुः किमयं चकास्ति दिवि.

तिन्दुक 12. 19, the ebony tree (……प्रत्यर्थिसेनाभटश्रेणीतिन्दुककाननेषु विलसत्यस्य प्रतापानलः).

तीर्थिक, a follower of a religion or a sect. In 17. 50 the Cārvāka addresses the adherents of the orthodox faith as तीर्थिक–स्वागमार्थेऽपि मा स्थास्मिंस्तीर्थिका विचिकित्सवः. In 17. 103 the orthodox faith is characterised by one of its defenders as the तीर्थिक way i. e. the traditional path,—न श्रद्धापयते मुग्धास्तीर्थिकाध्वनि वः कथम्. Nārāyaṇa says तीर्थिकाध्वनि सेश्वरमार्गे वैदिकाध्वनि वा. Vidyādhara says मीमांसकनैयायिकादिमार्गे. Under 17. 50 Nārāyaṇa derives तीर्थिक thus—तीर्थेन आगमेन चरति ठक् । सदुपाध्यायो वा तीर्थम्, तस्मादस्त्यर्थे

ठन्. Pt. Śivadatta points out in a footnote in his edition that ठक् will give the form तैर्थिक, and as a matter of fact, the Text accompanying Ms. C of Cāṇḍūpaṇḍita reads तैर्थिक. The form तैर्थिक is found also in the Prabodhacandrodaya (N. S edition 1924), Act II P 65; Act III P 122. In another place (Act II P 74) the word occurs in the Prākṛita (एवं खु तितिथिआ आलवन्ति). The Prakāśa commentary explains the word as वैदिक and स्मार्त; and the Tairthikas are referred to in the play by characters like the Cārvāka and the Kāpālika. Similarly, the Buddhists use the word in the form तीर्थिक to denote the followers of other sects, especially those of the Brahminical religion. Cf. Bodhicaryāvatāra P 434–सविवादं महायानमिति चेदागमं त्यज। तीर्थिकैः सविवादत्वात् स्वैः परैश्चागमान्तरम्॥ The Panjikā says तीर्थिकैर्मीमांसकादिभिः......न केवलं तीर्थिकैः अपितु स्वयूथ्यैः......The Lankāvatārasūtra (ed. S. C. Das and S. C. Vidyābhūshaṇa, Fasc. I 1900) uses the words तीर्थ्य and तीर्थकर in a similar sense. As pointed out by the editors (Footnote P 20), the word तीर्थ्य (as also तीर्थकर) generally means 'non-Buddhists', who often turn out to be followers of the Brahminical schools. Cf. तत् कथमयं भगवन् तीर्थकरात्मवादतुल्यस्तथागतगर्भवादो न भवति। तीर्थकरा अपि भगवान् नित्यः कर्ता निर्गुणो विभुरव्यय इति आत्मवादोपदेशं कुर्वन्ति। भगवान् आह न हि महामते तीर्थकरात्मवादतुल्यो मम तथागतगर्भोपदेशः ibid. P 80; एवमेव महामते तीर्थ्याः कुदृष्टिविकल्पाशया......सद्धर्मापवादकाः आत्मानं परांश्च विनिपातयिष्यन्ति ibid. P 93; विभज्यं स्थापनीयं च तीर्थवादनिवारणम् ॥ सच्चासतो ह्यनुत्पादः सांख्यवैशेषिकैः स्मृतः। ibid. P 116. The Buddhists thus use the words तीर्थिक, तीर्थ्य and तीर्थकर to signify the adherents of non-Buddhist, especially Brahminical, schools of thought, as distinguished from the members of their own faith, the स्वयूथ्यs as they are called in the Bodhicaryāvatārapanjikā (see above). The Jainas use the word तीर्थिक in a similar sense, e. g., in Upamitibhāvaprapancakathā P 51–कुदर्शनग्रन्थास्तत्प्रणेतारश्च कुतीर्थिकाः; in Jinaprabha's Pārśvanāthastava (verse 14)—कुतीर्थितृणभुक् सूते वृषं गौस्तव (Kāvyamālā, Part VII); in Dhanapāla's Ṛishabhapancāśikā—लीलया नयन्ति सुखमन्ये यथा तीर्थिकास्तथा न त्वम्। तथापि तव मार्गलग्ना मृगयन्ते बुधाः शिवसुखानि ॥ (Sans. paraphrase); in Hemacandra's Mahāvīrastotra (verses 4 and 20)–परतीर्थनाथैः (Kāvyamālā, Part VII).

Generally speaking, the word is used by non-Brahminical writers to denote the followers of the orthodox Brahminical religion. In our poem it is put in the mouth of a Cārvāka, and if a protagonist of the orthodox faith also uses it, he does so while replying to the Cārvāka.

The word तीर्थ in तीर्थिक means शास्त्र. तीर्थ has this meaning in the expression तीर्थकर. Cf. Śaṃkaradigvijaya of Vidyāraṇya 7. 9; 15. 11; 16. 101, where Śaṃkara is called तीर्थंकर and the word explained as शास्त्रकर in the comm. of Dhanapati. Cf. also Vācaspati on Yogabhāshya (Samādhipāda, Sūtra 25)—ननु सन्ति बहवस्तीर्थंकरा बुद्धार्हतकपिलर्षिप्रभृतयः.

तुरी 1. 12, an implement of weaving; the beam of a loom round which the cloth as it is woven wraps itself (तद्भटचातुरीतुरी). Cf. Āryāsaptaśatī (Verse 443)—आश्लिष्य कैर्न तरुणैस्तुरीव वसनैर्विमुक्तासि. The word is frequently used in the philosophical literature as an illustration, e. g., in Nyāyavārtika 4. 1. 21—यच्च निमित्तं तदितरयोः समवायिकारणासमवायिकारणयोरनुग्राहकम्, यथा तुर्यादि तन्तूनां तत्संयोगानां चेति; in Śāṃkarabhāshya 2. 3. 7–न च निमित्तकारणानामपि तुरीवेमादीनां समानजातीयत्वनियमोऽस्ति.

तृतीया (प्रकृतिः) 17. 70, an eunuch (उभयी प्रकृतिः कामे सज्जेदिति मुनेर्मनः। अपवर्गे तृतीयेति भणतः पाणिनेरपि ॥). The Kāmasūtra 2. 9 divides eunuchs into male and female—द्विविधा तृतीयाप्रकृतिः स्त्रीरूपिणी पुरुषरूपिणी च etc. Cf. Vararuci's Ubhayābhisārikā (printed in Caturbhāṇī)—अहो राजमार्गस्य कलिः सुकुमारिका नाम तृतीयाप्रकृतिरित एवाभिवर्तते। अहो अमङ्गलदर्शनैषा। The eunuch is here described in two elaborate verses. The eunuchs played quite an important part in the sexual life of former times. Haradatta on Gautamasūtra 2. 6. 15 makes a distinction between क्लीब and तृतीयाप्रकृति—क्लीबो मोघवीर्यो न तृतीयाप्रकृतिः.

तेमन 16. 49, 76, 87, a curry (मृगमांससाधितं......मृदु तेमनं 16 76).

त्रिदण्ड (n) 17. 39, in अग्निहोत्रं त्रयीतन्त्रं त्रिदण्डं भस्मपुण्ड्रकम्, the three bamboo sticks tied into one carried by a religious mendicant. Cf. त्रीन् दण्डानङ्गुलिस्थूलान् वैणवान् मूर्धसंमितान्। ......एतावतैव विधिना भिक्षुः स्यादापदि द्विजः ॥ Baudhāyana quoted by Mādhavācārya on Parāśara (chap. 2). The word is variously explained by the commentators. C. P says त्रिदण्डं यतीनामाश्रमः i. e. the mode of life of a Yati or a religious mendicant. Vidyādhara and Īśānadeva take it to mean भागवतदर्शन. A marginal note in the Ms. of Īśānadeva says—नारदपञ्चरात्रोक्तविधानं वैष्णवं मतम्. Cāṇḍūpaṇḍita, Vidyādhara and Īśanādeva contrast त्रिदण्ड with भस्मपुण्ड्रक which they explain as शैवदर्शन. Īśānadeva says भस्मतिलकं शैवं दर्शनम्; C. P says शैवपाशुपतादिव्रतम्. Nārāyaṇa, on the other hand, explains त्रिदण्ड as पाशुपतव्रत and भस्मपुण्ड्रक as शैवादिव्रत. It is noteworthy that Īśānadeva, himself a Śaiva ascetic, does not take त्रिदण्ड to mean a Śaiva vow, but calls it 'Bhāgavata or Vaishṇava doctrine.' In this connection we may refer to an interesting statement by Oppert in his Introduction to the Vaijayantī that there is a stone pillar in the Vijayarāghavasvāmin temple at Tirupputkuli on which are engraved the figures of two hermits, Yādavaprakāśa holding in his hand the Ekadaṇḍa or single rod as an emblem of the Advaita Sanyāsin, and Rāmānuja carrying the Tridaṇḍa or three rods as an indication of his being a Viśishṭādvaita (or Vaishṇava) Sanyāsin. We may refer also to an important passage in the Prabodhacandrodaya Act II which runs thus—एते त्रिदण्डव्यपदेशजीविनो द्वैताद्वैतमार्गपरिभ्रष्टा एव. Both the Candrikā and Prakāśa commentaries here explain त्रिदण्डिन्s as the followers of the Bhedābheda system of Bhās- Vedānta propounded by Bhaṭṭabhāskara. The followers of Bhāskara, like those of Rāmānuja, were in fact Tridaṇḍins. Vardhamā- na in his comm. on the Nyāyakusumānjali (chap. 2) says भास्करस्त्रिदण्डिमतभाष्यकारः (Chowkhamba ed. P 67), and Bhāskara himself praises Tridaṇḍa in his Bhāshya on the Vedāntasūtras 3. 4. 26—स्मृतौ च मननादौ त्रिदण्डयज्ञोपवीतादिनियमादुत्तमाश्रमः स्वरूपतो धर्मतश्च निर्ज्ञात इति नातिप्रसङ्गः.

The word त्रिदण्ड is used in its original sense of "three sticks tied into one" in the Jātakamālā (Harvard ed. P 144)—समादाय त्रिदण्डकुण्डिकाद्यां परिव्राजकभाण्डिकां प्रक्रमणसव्यापारः समभवत्; also in the Sūtasamhitā (Jñānayogakhaṇḍa) Chap. VI, which describes the life of religious mendicants, e. g. कुटीचकश्च संन्यस्य......शिखी यज्ञोपवीती स्यात् त्रिदण्डी सकमण्डलुः; बहूदकश्च संन्यस्य......गोबालरज्जुसंबद्धं त्रिदण्डं शिक्यमद्भुतम् (धारयेत्); परहंसस्त्रिदण्डं च रज्जुं गोबालनिर्मितम्. Cf. Kshemendra's Daśāvatāracarita—त्रिदण्डिकालंकृतपाणिपद्मः (वामनः) Vāmanāvatāra, Verse 191.

According to certain texts, the Kuṭīcaka and Bahūdaka mendicants carry Tridaṇḍa; the Haṃsas and Paramahaṃsas carry only one stick. Cf. "त्रिदण्डं कुण्डिकां चैव सूत्रं चाथ कपालिकाम् ।.......सर्वं भिक्षुः परित्यजेत् ॥......कुर्यात् परमहंसस्तु दण्डमेकं तथैव च ॥"; "तत्र परमहंसा नाम त्रिदण्डकमण्डलु.......यज्ञोपवीतकपालानां त्यागिनो न तेषां धर्माधर्मौ" Vishṇu and Kāṇvāyana quoted by Amalānanda in the Vedāntakalpataru (3. 4. 20). See also quotation on हंसवृत्ति and परमहंसवृत्ति from the Skandapurāṇa in Mādhavācārya's comm. on Parāśara (chap. 2). Mādhavācārya, however, remarks that according to some, all the four classes of religious mendicants should carry Tridaṇḍa—हारीतदत्तात्रेयपितामहाः कुटीचकादीन् चतुरोऽपि उपन्यस्य सर्वेषां त्रिदण्डमेव विदधते. The following passage from the Mahābhārata is cited by Mādhava and Amalānanda—एकदण्डी त्रिदण्डी वा शिखी मुण्डित एव वा । काषायमात्रसारोऽपि यतिः पूज्यो युधिष्ठिर ॥

The Jaina writer Siddharshi in his Upamitibhāvaprapancakathā (P 547) classes the Tridaṇḍin mendicants among heretics (शाक्यास्त्रैदण्डिकाः शैवाः गौतमाश्चरकास्तथा), and goes on to say—त्रिदण्डकुण्डिकामुण्डवल्कचविरभेदतः । वेषः परस्परं भिन्नः स्फुट एवोपलक्ष्यते । (P 548).

The three sticks are supposed to represent the control of mind, speech and the senses. Cf. Manu 12. 10, 11—वाग्दण्डोऽथ मनोदण्डः कायदण्डस्तथैव च । यस्यैते निहिता बुद्धौ त्रिदण्डीति स उच्यते ॥ त्रिदण्डमेतन्निक्षिप्य सर्वभूतेषु मानवः etc. Kullūka remarks न तु दण्डत्रयधारणमात्रेणेत्याभ्यन्तरदण्डत्रयप्रशंसा. The Mārkaṇḍeyapurāṇa 41. 22 gives the दण्डs as वाग्दण्ड, कर्मदण्ड and मनोदण्ड. The identical verse is found in the Skandapurāṇa (Māheśvarakhaṇḍa) 55. 135, 6 of Kumārikākhaṇḍa.

त्रेता 17. 146, (1) the Age of that name (2) the three sacrificial fires (गार्हपत्य, आहवनीय and दक्षिण).

त्रैयक्ष 21. 133, relating to त्र्यक्ष or Śiva (त्रैयक्षवीक्षणखिलीकृतनिर्जरत्व...... मकरध्वज......). In the verse in question Nala is described as superior to Cupid who was burnt by the third 'eye of Śiva' (त्रैयक्षवीक्षण), and in this connection Vidyādhara gives another explanation, viz: 'looking with three eyes' or becoming angry. He says शंभुविलोकनेनैव यो दग्धः स्मरस्तस्य संशयं संदेहं त्वयि विषये कोऽपि न करोतीत्यर्थः । त्वं तावत् त्रिभिरक्षिभिर्दुष्टत्वेन कमपि न विलोकयसे । तेन तव निर्जरत्वमतिप्रसिद्धमायुश्च वर्तत इत्यभिप्रायः. 'To look at some one with three eyes' is a popular expression meaning 'to become angry.' It is used by Śrīharsha himself in 4. 76—स्मर निरैष्यत कस्यचनापि न त्वयि किमद्धिगते नयनैस्त्रिभिः. See Trans. and Notes. Īśānadeva remarks under 4. 76—दुष्टं दृष्ट्वा कश्चिद्वक्ति अहो एनं दृष्ट्वा अहं त्रिनेत्रो जात इति. Nārāyaṇa adds लौकिकी चोक्तिरियम्.

दण्ड, (1) a stick (2) one of the attendants of the sun. आदाय दण्डं सकलासु दिक्षु योऽयं परिभ्रामयति भानुभिक्षुः 22. 12; दण्डभ्राजिनि भानुशाणवलये 21. 149.

दध 9. 14, 'that which holds or bears' (धा+श). (अथास्यरागस्य दधा पदे पदे).

दम्भोलि 12. 19, thunder.

दर्पक 9. 19; 10. 44, Cupid.

दलोदर (n) 16. 98. The word is variously explained. Some take it to mean 'a hollow dish made of leaves.' Acc. to Jinarāja, it is a kind of sweetmeat. See Notes.

दशमिता 19. 1, extreme old age; decline (निशि दशमितामालिङ्गन्त्याम्). दशमिन् means 'very old'. Cf. also दशमी. Aparārka on Yājñavalkya 1. 116, 117 remarks वर्षशतस्योत्तमो दशमो भागो दशमी।......वृद्धो दशमीस्थः, 'चक्रिणो दशमीस्थस्य' इति (स्मृतिः)। वयसोऽन्तिमावस्था दशमी. Cf. Manu 2. 137 शूद्रोऽपि दशमीं गतः. The form दशामिता occurs in Purushottama's Vishṇubhaktikalpalatā 3. 8—भवति धर्मविधौ न पटीयसी दशमिताशमिता तनुराङ्गिनाम्. The expression दशमीस्थ is used in the sense of 'dead' in Yaśastilaka (chap. 4)—दशमीस्थस्य भवतः कथं मया सोढव्या भविष्यन्ति चिताचित्रभानोः......शिखालेखाः (Vol. II P 159). Kullūka on Manu 2. 137 says शतवर्षाणां दशधा विभागे दशम्यवस्था नवत्यधिका भवति. The expression अदशमीस्थ occurs in the Harshacarita (chap. 1)—कालेनादशमीस्थ एवास्तमगात्. The Saṁketa comm. says अपूर्णायुरित्यर्थः.

दाक्षीपुत्र 19. 61, a name of Pāṇini (दाक्षीपुत्रस्य तन्त्रे).

दानपारमिता 5. 11, see under पारमिता.

दिनोंकार 20. 2, dawn (दिन+ओंकार. The Sandhi is regulated by 'ओमाङोश्च'). ओंकार means here 'beginning', 'prelude,' and is used in a similar sense in Harshacarita—ओंकारमिव क्रौर्यस्य......कृपाणम्; प्रथमाव्यक्तजल्पितेन सत्यस्य शनैरोंकारमिव कुर्वाणे; in Anyoktimuktālatā (verse 2)—ओंकारं कुरु कैरवाकर निजोन्मेषेषु योग्यः क्षणः (Kāvyamālā, Part II, P 61); and in Jahlaṇa's Mugdhopadeśa (verse 62) ॐकारः

साहसानाम् (ibid., Part VIII).

दिवाकीर्ति 19. 55, a barber (दिनमिव दिवाकीर्तिस्तीक्ष्णैः क्षुरैः सवितुः करैः). The word is used in this sense in Yaśastilaka (chap. 3)-कलिङ्गेष्वनङ्गो नाम नृपतिर्दिवाकीर्तिसेनाधिपत्येन सामन्तसंतानं संतापयन् संभूय प्रकुपिताभ्यः प्रकृतिभ्यः......वधमवाप. The word occurs in another place in the same chapter–दिवाकीर्तेर्नप्ता स्वस्रीयो बलाहकस्य संवाहकस्य, where the comm. explains it as meaning 'a barber' or 'a Caṇḍāla.' The word is used in the latter sense in Manu 5. 85. Kshīrasvāmin and Hemacandra derive the word thus in the sense of 'a barber'– दिवा कीर्त्यते दिवाकीर्तिः, रात्रौ क्षुरकर्मनिषेधात्.

दिष्ट (n) 11. 129, time. Malli quotes Viśvakosha 'दिष्टं भाग्ये च काले च.' Cāṇḍūpaṇḍita differs. See his Gloss.

दुःखाकृत 22. 138, hurt, oppressed. The suffix is डाच् by 'दुःखात् प्रातिलोम्ये.' (स्वर्भानुना......दुःखाकृतैनमवधूय सुधा सुधांशुम्).

दुण्डुभक 21. 43, a long wreath (मल्लिकाकुसुमदुण्डुभकेन). The word is variously spelt in the Mss. as दुन्दुभक, दुन्दुभिक etc. The word primarily means a kind of harmless snake (राजिल). Cāṇḍūpaṇḍita and Vidyādhara explain it as रचितमालाविशेषः. Īśānadeva remarks दुण्डुभिकेन मालाद्वयत्रयस्यैकत्र गुम्फेन रचिते । टोडर इति लोके । सूचीस्यूतकुसुमैर्गुम्फितं दण्डुभिकम् । Nārāyaṇa remarks दुण्डुभस्य विफणतया साम्यात् स्थूलघनतरे पुष्पदाम्नि दुण्डुभपदं लाक्षणिकम् । दुण्डुभप्रतिकृतिर्दुण्डुभकः 'इवे प्रतिकृतौ' इति कन् । 'दुडि निमज्जने' दुण्डतीति दुण्डुभ इत्यौणादिकः पृषोदरादिर्वा.

दूतयति 9. 22, to send someone as a messenger (अधिस्त्रि तं दूतयतां).

देवमणि 1. 58, a particular curl of hair on the neck of a horse (निगालगादेवमणेरिवोत्थितैः). The word is found in Vāsavadattā -रत्नाकरा इव सदेवमणयः......तुरंगमाः; in Yaśastilaka (chap. 2.) —देवमणिनिःश्रेणिश्रीवृत्तरोचमानादिनामभिरावर्तैः. The Vishṇudharmottarapurāṇa (Part II) says आवर्तस्तु निगालस्थो ज्ञेयो देवमणिः शुभः 11. 19.

दैग्दाह 12. 92, from दिग्दाह, 'a conflagration of the regions of the sky' regarded as an evil omen (दैग्दाहैरिव भस्मभिर्मघवता वृष्टैः). The phenomenon is referred to in Kumāra 15. 96—धूमं ज्वलन्त्यो व्यसृजन् मुखै रजो दधुर्दिशः; and in Māgha 15. 21—काचित् कीर्णा रजोभिर्दिवमनुविदधे..., काश्चिदन्तर्दिश इव दधिरे दाहम्. The Matsyapurāṇa (233. 8) mentions दिग्दाह among the abnormal phenomena which forebode ill to the state. The phenomenon in question is a lurid, red colour spreading in the regions of the sky; and the Bṛihatsaṃhitā explains that when it is yellow, it indicates peril for the king, and brings disaster to a country when it has the glow of fire (दाहो दिशां राजभयाय पीतो देशस्य नाशाय हुताशवर्णः 31. 1). The word दिग्दाह occurs in Bṛihatkathāmanjarī 9. 2. 3—पङ्कावगाहसंनद्धमहिषक्रोडकुञ्जरे । लोके प्रत्यग्रदिग्दाहधूमैरिव समावृते ॥; in Harshacarita (chap. 6)–दिने दिने दारुणा दिशां दाहा दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात् तारागणः; in Mankhaka 19. 59–दूरं दिग्दाहसाहायकवदथ नभो दग्धदृग्दाहमासीत्; in Kādambarī (Pūrvabhāga)—आसन्नरिपुविनाशपिशुनेन दिग्दाहेनेव पाटलीक्रियमाणमम्बरतलम्; also in Yogavāśishṭha Rāmāyaṇa (Sthitiprakaraṇa) 28. 12—उज्ज्वाललोचनविषज्वलनातपौघदिग्दाहदर्शितयुगान्तदिनेशसेना.

दौरुधरी 15. 42, from दुरुधरा, a conjunction of the planets Jupiter and Venus with the moon regarded as highly auspicious for births. The word is variously spelt. See Notes. The word occurs in Māgha 13. 22—दधतेव योगमुभयग्रहान्तरस्थितिकारितं दुरुधराख्यमिन्दुना. The verse रविवर्जं द्वादशगैः......quoted by Vidyādhara (see Notes) is quoted also by Malli in his comm. on Māgha and attributed to Kalyāṇavarman. It is found also in Śrīnāthabhaṭṭa's Koshṭhīpradipa (edited in Bengali characters by Pt. Rādhāvallabha), and gives a wider definition, according to which when there are two planets, excepting the sun, in the twelfth and the second place respectively from the moon, the Yoga is called Durudharā. In the Naishadha verse in question Damayantī's face with the two earrings is fancied as the moon attended by two planets (अवादि भैमी परिधाप्य कुण्डले वयस्यया भ्यामभितः समन्वयः। त्वदाननेन्दोः प्रियकामजन्मनि श्रयत्ययं दौरुधरीं धुरं ध्रुवम् ॥). The Harshacarita (chap. 3) compares the earrings to Venus and Jupiter, but omits the reference to the moon—स्फटिककुण्डलाभ्यां शुक्रबृहस्पतिभ्यामिव......अनुबध्यमानं......भैरवाचार्यं ददर्श.

दौहदिक 6. 61, a gardener. From दोहद, a fertiliser. Cf. 21. 153–रोहति दोहदेन पयसां पिण्डेन चेत् पुण्ड्रकः. In 1. 82 (दाडिमे दोहदधूपिनि द्रुमे) दोहदधूपिनि means 'fertilised with smoke.' See also Nārāyaṇa under 17. 220. Nārāyaṇa derives दौहदिक thus—वृक्षादिदोहदे नियुक्तो दौहदिकः 'तत्र नियुक्तः' इति ठक्. In the sentence दौहदिकोपनीता...मधूकमाला 6. 61 he construes the word also as दौहदिका धात्री, but this meaning is not appropriate. Malli alone reads दोहलिकोपनीता and explains दोहलिका as 'nurse', but his reading is corrupt and not supported by the other commentaries. Narahari explains दौहदिक as मालाकार. Ms. C of the commentary of Cāṇḍūpāṇḍita has दोहदिकया वाटिकापालिकया, but this is against the reading of A which reads दौहदिक.

द्वादशात्मन् 10. 52, the sun. The twelve forms of the Sun are mentioned in the following verse cited by Nārāyaṇa—विधातृमित्रार्यमणो वरुणेन्द्रभगांशवः । पूषा विवस्वान् पर्जन्यस्त्वष्टा विष्णुर्दिनेश्वराः ॥

द्वापर 13. 37, doubt, uncertainty.

द्विचन्द्र धी —मति, the illusion of seeing two moons due to an eye disease called Timira; also produced by pressing the eye corners. अस्ति द्विचन्द्रमतिरस्ति जनस्य तत्र, भ्रान्तौ दृगन्तचिपिटीकरणादिरादिः 13. 42; जितस्तदास्येन कलानिधिर्दधे द्विचन्द्रधीसाक्षिकमायकायताम् 15. 51. The expression is frequently used in the philosophical literature as an illustration of illusion, e. g., in Śrībhāshya 1. 1. 1—द्विचन्द्रज्ञानादौ तु वाधकसन्निधावपि मिथ्याज्ञानहेतोः परमार्थतिमिरादिदोषस्य ज्ञानवाध्यत्वाभावेन अविनष्टत्वात् मिथ्याज्ञानानिवृत्तिरविरुद्धा । प्रवलप्रमाणवाधितत्वेन भयादिकार्यं तु निवर्तते; in Śāṃkarabhāshya 2. 1. 27—न ह्यविद्याकल्पितेन रूपभेदेन सावयवं वस्तु संपद्यते । न हि तिमिरोपहतनयनेनानेक इव चन्द्रमा दृश्यमानोऽनेक एव भवति । The Paramārthasāra (Verse 22) says तैमिरिकचन्द्रयुगवद् भ्रान्तं निखिलं जगद्रूपम्. The Yogācāra Buddhist who regards knowledge as the sole reality says that to see a difference between knowledge and its object is to see two moons in one—सहोपलम्भनियमादभेदो नीलतद्धियोः । भेदश्च भ्रान्तिविज्ञानैर्दृश्येतेन्दाविवाद्वये ॥ (quoted in the Bhāmatī). The idea is found also in other texts, e. g., Yogabhāshya (Samādhipāda)—तत्र प्रमाणेन वाधनमप्रमाणस्य दृष्टं तद्यथा द्विचन्द्रदर्शनं सद्विषयेणैकचन्द्रदर्शनेन वाध्यत इति; Yogavāśishṭha (Sthitiprakaraṇa) 35. 36—गन्धर्वनगराकारा मृगतृष्णा इवोत्थिता । द्विचन्द्रविभ्रमाभासा द्वैतैकत्वविवर्जिता ॥ (ref. to माया); असत्यैव विकल्पोक्तिः सत्यभावो विकल्पते । तमोऽपहतदृष्टित्वाद् द्विचन्द्रज्ञानदोषवत् ॥ ibid. 40. 33; द्विचन्द्रविभ्रमप्रख्या मनोरथवदुत्थिताः । मिथ्याज्ञानघनाः सर्वे जगत्याकारराशयः ॥ ibid. 45. 18; असत्यामेति संसारः स्वव्यवस्थां विचारतः । दीपालोकादिवान्धस्य द्वीन्दुत्वं स्वेक्षितादिव ॥ ibid. 54. 40 and other passages. The Vivaraṇaprameyasaṃgraha

(V. S. S, P 37) refers to द्विचन्द्रज्ञान as being produced by pressing the eye with a finger—तादृशं चेच्छानुवर्तित्वमविद्याया अपि दृष्टं नेत्रस्याङ्गुल्यवष्टम्भेन द्विचन्द्रभ्रमोत्पत्तेः. The expression is extremely rare in the Kāvya literature. Cf. Kshemendra's Kavikaṇṭhābharaṇa (chap. 5)—तर्कपरिचयो यथा मम पद्यकादम्बर्याम्.........मोहोत्प्रेक्षितशुक्तिकारजतवत् प्रायेण यूनां भ्रमं, दत्ते तैमिरिकद्विचन्द्रसदृशं खे नूनमाशाकृषिः ॥ The Kādambarī (Pūrvabhāga) refers to the Timira disease as the cause of seeing a black spot bigger than it actually is—तिमिरोपहतेव यूनां दृष्टिरल्पमपि कालुष्यं महत् पश्यति.

In Greek the idea of seeing double is found to imply frenzy or madness. In the Bacchae of Euripides, Pentheus, inspired by Dionysus with frenzy, exclaims that he sees two suns, and a double Thebes and a double citadel (Kai mén horan moi duo men hélious dokw etc.). Cf. 'the vision of two moons seen by a drunken person'—*Bernard Shaw's Preface to Saint Joan.*

द्विफालबद्ध 1. 16, in द्विफालबद्धाश्चिकुराः 'hair parted in two.' The expression is rare, but found in the Padmapurāṇa (Pātālakhaṇḍa 52. 37)—द्विफालबद्धचिकुरैः. Cf. Assamese फाल, side; section. The expression द्विफालबद्ध would be दुफाले बन्धा in Assamese.

धाय्या 2. 56, a verse of the Ṛigveda used in kindling the sacrificial fire, same as सामिधेनी (मदनानलबोधने भवेत् खग धाय्या).

धारय 9. 3, a debtor, in उत्तरधारय (न मह्यमत्रोत्तरधारयस्य किं ह्रियेऽपि सेयं भवतोऽधमर्णता). Nārāyaṇa says धारयतीति धारयः 'अनुपसर्गाल्लिम्पविन्दधारि—'इति शः । उत्तरस्य धारयः इति समासः. Under the above Sūtra, the Tattvabodhinī refers to Śrīharsha's use of the form धारय.

धारा 1. 72, the pace of a horse (धारामवधीर्य मण्डलीक्रियाश्रियामण्डि तुरंगमैः स्थली).

धूलिहस्तयति (intrans.) 1. 81, to smear the hands with dust (अनुमेधुस्विन्नकरोऽपि......परागैस्तव धूलिहस्तयन्).

धोरणि 15. 49, a continuous series (अवधिबुद्धिधोरणिः). Nārāyaṇa and Jinarāja remark that it is a vernacular word. Jinarāja mentions धोरणी as a variant and derives it from 'धोर्ऋ गतिचातुर्ये' (धोरति). He quotes Hemacandra 'धोरणी श्रेणी.' The word frequently occurs in the Kāvya literature, e. g., in Mankhaka 14. 2, 12. 50—मधुपायिधोरणी, दीधितिधोरणीभिः; in Bālarāmāyaṇa, Act 9 (Prākṛita passage)—सरधोरणी, जलधाराधोरणीहिं; in Haravijaya, 3. 44—पयोधरधोरणी; in Rasamanjarī—चिकुरधोरणी, कुन्तलधोरणी; and other works of a later age.

नग्नाचार्य 19. 41, bard; minstrel; panegyrist. Hemacandra says नग्नः स्तु-

तिव्रतः. Cf. Tilakamanjarī–नग्नाचार्य एकः समुच्चार्य जयशब्दम् इमं श्लोकमपठत्। आकर्ण्य चैनमब्रवीत् समरकेतुः 'कुमार, साध्वनेन मङ्गलपाठकेन पठता किं दृश्यते किं च वर्ण्यते.' Cf. also Kuṭṭanīmata, Verse 897—तारमधुरस्फुटार्थं नग्नाचार्यः पपाठ नेपथ्ये. The derivation of the word is not clear. Hemacandra, relying on the literal meaning of the word, describes नग्न as an illclad person wearing only a small piece of loin-cloth. But it is extremely doubtful whether shabby persons wearings rags were employed by kings to awaken them in the morning in melodious strains*. The word नग्नाचार्य is a term of respect, and these bards, in our poem, allow themselves considerable liberty of speech (see Naishadha 19. 21, 24). The Kuṭṭanīmata (Verse 550) seems to imply that a नग्नाचार्य is a well-to-do person—ज्वालाकरालहुतभुजि नग्नाचार्यः पपात नरसिंहः। तस्मिन्नेव शरीरं निजमजुहोच्छोकपीडिता दासी ॥ It is, however, probable that these Nagna bards were sometimes Jaina mendicants. The word नग्न means also a Jaina mendicant, and it is remarkable that there is another word गोरङ्कु which also means both 'a bard' and 'a Jaina mendicant.' The Viśvaprakāśa, for instance, says 'गोरङ्कुः पक्षिजातौ च भवेन्नग्नकवन्दिनोः', 'क्षपणवन्दिनोः। नग्नकः'. Medinī and the Anekārthasaṃgraha say the same thing, while Keśavasvāmin gives only नग्न and वन्दिन् as the meanings of गोरङ्कु. The Trikāṇḍaśesha says खगे नग्ने च गोरङ्कुः. The double meaning of the two words नग्न (or नग्नाचार्य) and गोरङ्कु seems to suggest that Jaina mendicants sometimes served as bards or panegyrists.

नार्पयति 5. 89, (1) न+अर्पयति (2) to surrender to the king (e. g property). 'नार्पयति तानि मृतोऽपि.' Nārāyaṇa says नृपसंबन्धीनि राजायत्तानि नार्पाणि करोति नार्पयति.

नासत्ययुग 17. 146, (1) न+असत्ययुग i. e. सत्ययुग (2) the two Aśvins. The later meaning occurs also in 10. 45—नासत्यतां (i. e. आश्विनेयत्वम्) नात्र बिभर्ति कश्चित्. Cf. 10. 44—नासत्ययुतौ.

निक्षेपवणिक् 3. 43, a merchant with whom goods are left in deposit (तत्राभिनवस राज्ञाविश्वासनिक्षेपवणिक्). Nārāyaṇa says निक्षेपवणिक् स्थापनिको वणिक्. In Smriti निक्षेप, as opposed to उपनिधि q. v., is an open deposit entrusted to some one personally (समक्षं तु समर्पणं निक्षेपः Mitāksharā 2. 67).

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* Māgha (18. 16) describes Nagna bards as singing the exploits of heroes on the battlefield.

निगाल (m) 1. 58, the neck of a horse. See under **देवमणि**.

निमिच्छति, निर्मिच्छति, 7. 43, to perform Nīrājana or the ceremonial waving of lights round an object of worship or an idol; also round a person or horses and elephants as an auspicious act (**कुरुते तमेव निमिच्छय देवः सफलं स जन्म**). For the various forms of this word see Notes 7. 43. The word **नीराजन-ना** is also used in the Naishadha, e. g 11. 77 (**त्वन्नेत्रयोरहह तत्र विपाशि जाता, नीराजनाय नवनीरजराजिः**); 1. 10 (**रराज नीराजनया स राजघः**); 1. 144 (**चक्रनिभचङ्क्रमणच्छलेन नीराजनां जनयतां निजबान्धवानाम्**); and 2. 26 (**भ्रमयत्युचितं विदर्भजाननीराजनवर्धमानकम्**). The word occurs in Devīpurāṇa 59. 26—**नीराजनं प्रकर्तव्यं नृनागतुरगादिषु । कार्तिक्यां कारयेत् पूजां यागं देवीप्रियं सदा ॥**; in Catuhshashṭyupacāramānasapūjāstotra (Kāvyamālā, Part 9)—**रत्नालंकृतहेमपात्रनिहितैर्गोसर्पिषा दीपितैः ......रत्नप्रदीपैः सदा, मातस्त्वामहमादरादनुदिनं नीराजयाम्युच्चकैः ॥**; in Yaśastilaka 3. 477—**नीराजनार्जनविधौ विधिवत् प्रयुक्ता दीपावली सकलमङ्गलहेतुभूता । नक्षत्रपङ्क्तिरिव मेरुमहीधरस्य पर्यन्तवृत्तिरुदयाय तवेयमस्तु ॥**; in Bālarāmāyaṇa 9. 52—**वेल्लद्विद्युल्लतालीच्छुरितपरिकरैरम्बुदैर्वान्तवार्भिः,......तारकाणामुत्तालैश्चक्रवालैरिव च विरचिता वक्त्रनीराजनश्रीः ॥**; in Yādavābhyudaya 5. 38, 8. 11—**महीभृतः संभृततीर्थतोयैरम्भोधरैराचरिताभिषेकाः । प्रयुक्तविद्युद्वलयैः पुनस्तैः प्रायेण नीराजनमन्वभूवन् ॥; आघूर्ण्यमानैरभितो नभस्वान् कान्तैः प्रदीपैरिव कर्णिकारैः । वनश्रियो माधवसंगमार्हं मङ्गल्यनीराजनमाचचार ॥**; in Prabodhacandrodaya 2. 8—**अस्पृष्टचरणा ह्यस्य चूडामणिमरीचिभिः । नीराजयन्ति भूपालाः पादपीठान्तभूतलम् ॥**, and diverse other texts.

The Nīrājana ceremony was originally military in character, being performed by kings on the eve of an expedition usually in the autumn. The object was the purification of the army and the elephants and the horses that formed part of it. The Harivaṃśa says while describing the autumn—**नीराजयित्वा सैन्यानि प्रयान्ति विजिगीषवः । अन्योन्यराष्ट्राभिमुखाः पार्थिवाः पृथिवीक्षितः ॥** Vishṇuparva 16. 33. A similar reference is found in the Padmapurāṇa (Pātālakhaṇḍa), which describes how Kāntimatī performed Nīrājana in honour of her husband Pushkala on the eve of his departure on a warlike mission (**नीराजयामास मुहुस्तत्र कान्तिमती सती । नीराजयित्वा बहुशः किरन्ती मौक्तिकैर्मुहुः । गलदश्रुजला चैव परिरेभे पतिं निजम् ॥** 5. 102-3). The word has a similar significance in Naishadha 1. 10—**जयाय सृष्टया**

रराज नीराजनया स राजघः, though the verse admits of another construction. Cf. Jātakamālā (Harvard ed.) P 215-कृतास्त्रशूरपुरुषमनेकसमरनीराजितं महन्महौघभीमं बलम्; and Māgha 17. 16, on which Malli remarks नीराजनात् स्याद्विजय इत्यागमः.

The military character of the ceremony finds prominence in the Bṛihatsaṃhitā (chap. 44), which prescribes the Nīrājana of horses, elephants and men in the month of Āśvina or Kārtika, and lays stress on the rites connected with the horses in particular. The priest pierces the earthen figure of the foeman with a spear, and the king sets out on his expedition*. The Nīrājana ceremony was essentially a Śānti or a rite to counteract evil influences. The Bṛihatsaṃhitā says—कुर्यान्नीराजनसंज्ञितां शान्तिम्. Gradually it lost its military character, but continued as a propitiatory rite. Rucipati in his comm. on the Anargharāghava 2. 10 says नीराजना शान्तिकर्म। तेजोञ्छन इति प्रसिद्धम्. The circular waving of lights was a special feature of the Nīrājana ritual, and that before idols is also known as आरात्रिक, popularly called आरति. In Kāvya poetry the word is often used in the sense of 'illumination'; 'adoration as with waving lights'.

In Naishadha 2. 26 (quoted above), the expression नीराजनवर्धमानक means 'a vessel revolved round the face of a person to ward off the evil eye.' See Notes 2. 26.

Kshīrasvāmin gives the following derivation of the word नीराजन-नीरस्य शान्त्युदकस्याजनं क्षेपोऽत्र नीराजनं, मन्त्रोक्त्या वाहनायुधादेर्निःशेषेण राजनं वात्र. The latter construction is the more probable. The word is derived from निः+राज्. Māgha uses the form निरराजयत् 17. 16.

निर्व्यथन 7. 68, (1) (adj.) without any pain (2) (n) a hole.

निष्कल 21. 126, inarticulate (a musical term). 'विपञ्ची किंचित् पुरः कलितनिष्कलकाकलीका.' Vidyādhara remarks सकलनिष्कलरूपकमेकतन्त्रीवीणावाद्यं द्विधा भवति.

निष्कुलाकरोति 22. 15, to peel off (तन्निष्कुलाकृत्य रविं त्वगेषा संध्योज्झिता पाकिमदाडिमं वा). The verse 22. 15 is regarded by Nārāyaṇa as an interpolation.

निस्तुष 15. 8, faultless, pure (शशंस मौहूर्तिकसंसदंशकम् ....उदयास्त-

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* Kshīrāsvamin on Amara 2. 8. 95 says that Nīrājana is followed by a rite called Lohābhisāra to be performed before the starting of the expedition.

निस्तुषम्). Nārāyaṇa remarks-तुषो दोषलेशः. Cf. कवेः पुष्यति निस्तुषत्वम् Mankhaka 2. 7.

निःसूत्र 7. 69, helpless (निःसूत्रमाहते घनपङ्कसृत्सु).

नीराजन-ना, see under निमिच्छति.

नीराजित 11. 96, illumined, made radiant (तां मत्स्यलाञ्छनदराञ्छितचाप· भासा नीराजितभुवम्). Cf. अग्रे नीराजित इव नवावाप्तधैर्योऽर्यमाश्म,-ज्वालाजालैरयमुदयते चक्रवर्ती ग्रहाणाम् Mankhaka 16. 9; प्रत्यग्रज्वलितैः पतङ्गमणिभिर्नीराजिता भानवः, सावित्राः कुरुविन्दकन्दलरुचः प्राचीमलंकुर्वते Anargharāghava 2. 10.

नीवृत् 2. 40, a region, a country (सरसीः परिशीलितुं मया गमिकर्मीकृतनैकनीवृता).

नैष्ठिकब्रह्मचारिन् 17. 116, a religious student who never marries and lives all his life in the house of his guru (......कथमुद्वहसे तु सः। सृष्टवान् परमेष्ठी यं नैष्ठिकब्रह्मचारिणम्). Cf. Yājñavalkya 1. 49-नैष्ठिको ब्रह्मचारी च वसेदाचार्यसंनिधौ । तदभावेऽस्य तनये पत्न्यां वैश्वानरेऽपि वा ॥ Aparārka remarks निष्ठा शरीरपातः, तदवधिके ब्रह्मचर्ये संकल्पः कृतो येन स नैष्ठिकब्रह्मचारी । स पुनराचार्यस्य संनिधौ वसेन्न समावर्तेत.

पक्कण (m) 22. 5, the house of a low-caste Śabara (अस्ताद्रिचूडालयपक्कणालि......). Cf. दुराचारचिक्कणस्य पक्कणपतेः Yaśastilaka, Chap. 5.

पञ्च 22. 19, wide (पञ्चास्यवत् पञ्चशरस्य नाम्नि प्रपञ्चवाची खलु पञ्चशब्द).

पटच्छिदा 15. 14, a shred of cloth (पटच्छिदाकालिकपुष्पजाः स्रजः).

पतद्ग्रह 16. 27, a spitoon (तमेकमाणिक्यमयं महोन्नतं पतद्ग्रहं). The word occurs in Haravijaya 32. 10.—पतद्ग्रहशताकुलान् निशान्तान्; in Padmapurāṇa (Pātālakhaṇḍa) 41. 127—दधाना दक्षिणे हस्ते सा वै रत्नपतद्ग्रहम्. The form पतद्ग्राह occurs in Śaṃkaradigvijaya 15. 173—कपालिकपतद्ग्राहग्रहव्यापृताः.

पत्र, (1) a leaf (2) a challenge, in पत्रं ददाति, to challenge to a controversy, same as पत्रालम्बनं करोति. Strictly speaking, पत्र is a written declaration delivered to a rival asserting one's own superiority over him; hence 'to give a पत्र' means 'to challenge.' Vidyādhara remarks in his gloss on 7. 93—आत्मनः पूजाख्यात्यर्थं गुणोत्कर्षप्रतिपादको लेखो यद्विपक्षोपरि दीयते तत् पत्रम्. The word occurs more than once in the Naishadha, and both meanings 'leaf' and 'challenge' are employed, e. g in 7. 93-स्वस्यैव येनोपरि सा ददाना पत्राणि (Nārāyaṇa remarks पत्राणि पत्रालम्बनानि ददती सती । अन्योऽपि वादी प्रतिवादिनि पत्रालम्बनं कुरुते । See also Notes); in 10. 82—पत्रं क्व दातुम् (where दातुम् means also

खण्डायितुम्. See Notes). In 14. 66—मषेर्ददच्चोपरि पत्रमन्यः, the expression means simply 'to challenge', hence 'to surpass.' Nārāyaṇa remarks अन्यः कृष्णगुणस्तु मषेरुपरि पत्रं ददत् मषेः सकाशादहं काल इति पत्रालम्बनं कुर्वन्........ । अतिश्याम इत्यर्थः. The expression is extremely rare in the earlier poets. It is used in Bṛihatkathāmanjarī 9. 1. 664–विश्वेरपूर्वनिर्माणचित्रपत्रावलम्बनम् (सरः); in Moharājaparājaya 3. 57–........स्थापितमेतदत्र नगरं......पालिध्वजव्याजाज्जैत्रमदत्त पत्रममरावत्यै यदुच्चैस्तराम; and in Abhayadeva's Jayantavijaya 1. 52—कस्तूरिकास्थासकवर्णभाजां व्याजेन जैनेन्द्रगृहध्वजानाम् । या दत्तपत्रेव.......... पुरीणामुपरि स्वऋद्ध्या ॥ Cf. also Tilakamanjarī—दत्तपत्रं कुवलयततेरायतं चक्षुरस्याः.

The following verses contain actual Patras or challenges delivered in writing to rival Paṇḍitas–प्राक्प्रत्यक्पृथिवीभृतोः परिषदि प्रख्यातसंख्यावता,–महायाऽद्भुततर्ककर्कशतया विच्छिद्य विद्यामदम् । ये केऽप्युत्कलभूपते तव सभासंभाविताः पण्डिताः, "पत्रं" श्रीजयदेवपण्डितकविस्तन्मूर्ध्नि विन्यस्यति ॥ quoted in Keśavamiśra's Alaṃkāraśekhara. Cf. also Prabhāvakacarita (Mahendrasūri Prabandha)–स राजमन्दिरद्वारि पत्रालम्बं प्रदत्तवान् । काव्यान्यमूनि चालेखीत्तत्र मानाद्रिमूर्धगः ॥ तद्यथा—शंभुर्गौडमहामहीप्रकटके धारानगर्यां द्विजो, विष्णुर्भट्टिश्रमण्डले पशुपतिः श्रीकन्यकुब्जे जितः । येनान्येऽपि जडीकृताः कतिपये जन्यानिले वादिनः, सोऽयं द्वारि समागतः क्षितिपते धर्मः स्वयं तिष्ठति ॥ यः कोऽपि पण्डितंमन्यः पृथिव्यां दर्शनेष्वपि । तर्कलक्षणसाहित्योपनिषत्सु वदत्वसौ ॥ अथ श्रीभोजभूपालपुरः संगत्य पर्षदम् । तृणाय मन्यमानोऽसौ साहंकारां गिरं जगौ ॥...... क्षितिप तव समक्षं बाहुरूर्ध्वीकृतो मे, वदतु वदतु वदतु वादी विद्यते यस्य शक्तिः । मयि वदति वितण्डावादजल्पप्रवीणे, जलधिवलयमध्ये नास्ति कश्चिद्द्विपश्चित् ॥ etc. It will be seen that Patras or Patrālambas were often delivered at royal courts where disputations of rival Paṇḍitas usually took place.

पयायते 14. 76, to act like milk (मदीक्षामयकामधेनोः पयायतामभ्युदयस्त्वदीयः).

पराक 17. 193, in पराकिणाम्, a religious vow involving a fast of twelve days. Cf. महापराकिणः 17. 93.

परिप्लुति 4. 76, overabundance (त्रिनयनत्वपरिप्लुतिशङ्कया).

परिवाद 21. 127, (1) scandal (2) an instrument with which a lyre is played (परिवादमेत्य लोकेऽधुनापि विदिता परिवादिनीति).

परीष्टि 16. 112, service; attendance; caresses (वारसुन्दरीपरीष्टिभिस्तुष्टिमुपेयुषां निशि).

पर्पट 22. 149, a rice cake stuffed with sesamum (तिलतिलकितपर्पटाभमिन्दुम्). Nārāyaṇa gives तिलसंकुली as an equivalent. Cf. पर्पटौदनपूजायां जलहोमेन सिद्धिदा Devīpurāṇa, chap. 50.

पल्लव 10. 83, (1) story, narrative (सपल्लवं......यत् पाणियुग्मं न्ववृते पुराणम्) (2) a leaf. In the latter case, the word may very well mean 'red lac paint.' Jinarāja says पाणियुग्ममपि सह पल्लवेन अलक्तकरागेण वर्तते. This meaning is mentioned by Nārāyaṇa also.

पवित्र 17. 188, (1) a pair of Kuśa blades used at sacrifices for purifying and sprinkling clarified butter (पवित्रालोकनादेष पवित्रासमविन्दत). Nārāyaṇa quotes Kātyāyana—अगर्भौ साग्रौ दर्भौ पवित्रम्. (2) The word may here mean also 'a cloth for straining Soma juice'. It is used in this sense in Vedic texts, e. g Taittirīyasaṃhitā 1. 8. 21–वायुः पूतः पवित्रेण प्रत्यङ् सोमो अतिद्रुतः. Sāyaṇa quotes Taittirīya Brāhmaṇa 1. 8. 5—पवित्रेण पुनाति । पवित्रेण हि सोमं पुनन्ति, and remarks दशापवित्रेण सोमस्य शोधनं प्रसिद्धम्.

पश्य (adj.) 6. 39, one who sees or looks on (पश्याः पुरन्ध्रीः).

पात्र 16. 11, a volume or current of water (सुरस्रवन्त्या इव पात्रमागतम्).

पान्थदुर्गा 14. 37, in आलिङ्ग्य नीत्वाकृत पान्थदुर्गां भूपालदिक्पालकुलाध्वमध्यम्. Sarasvatī takes Damayantī to the middle of the passage before the suitors seated in the Svayaṃvara hall and 'makes her a पान्थदुर्गा' i. e. makes her stand before the suitors. (1) Nārāyaṇa expiains the word as meaning 'a deity of the road' (मार्गदेवता), being a stone idol of Durgā worshipped by travellers (पान्थदुर्गा पथिकसिन्दूरादिपूजितशिलामयकल्पितमार्गदेवतामकृत). Caṇḍūpaṇḍita's explanation is similar—पान्थानां दुर्गा. He remarks दुर्गादेवी मार्गमध्ये पतति. Vidyādhara also explains पान्थदुर्गा as पथिकदुर्गा and remarks—पान्यदुर्गा हि मार्गमध्ये क्रियते. पान्थदुर्गा, lit: travellers' Durgā, thus means an idol of Durgā erected on the road side and worshipped by travellers. A very similar reference is found in the Harshacarita (chap. 2) which speaks of an image of Kātyāyanī or Durgā, engraved on a tree at the entrance of a forest, and saluted by wayfarers (पथिकजननमस्क्रियमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातनं........चण्डिकाकाननम्). पान्थदुर्गा was thus a मार्गदेवता as explained by Nārāyaṇa, and in this connection we may refer to Hemacandra's Dvyāśraya Kāvya 7. 34, which describes a certain king as worshipping the deities of the road during his march against a rival—उपतस्थे चाध्वदेवताः. Abhayatilaka in his comm. remarks अध्वदेवता देवकुलादिस्था मार्गाधिष्ठातृदेवता निरुपद्रवाय उपतस्थे.

(2) Nārāyaṇa gives another explanation of पान्थदुर्गा. He explains it as a travelling image of Durgā, and refers to the idol of Durgā carried on a platform in the streets on festive occasions. This custom is, in fact, still followed in Bengal and Assam on the Vijayādaśamī day of the great Durgāpūjā festival. See Trans. We may refer also to the description of the Rathayātrā of the Devī in the Devipurāṇa (chap. 31.) which speaks of the idol of Durgā as being taken round in procession in a richly decorated chariot. A similar procession is described in the Skandapurāṇa (Prabhāsakhaṇḍa) in connection with the worship of the Yogeśvarī form of Durgā (chap. 83 of Prabhāsakshetramāhātmya). It is, however, doubtful if पान्थदुर्गा has anything to do with such customs, and the first explanation of the word seems to be the right one.

पारमिता, in दानपारमिता, perfection in charity (दानपारमितयैव वदान्यान् 5. 11). Nārāyaṇa suggests the following derivation of पारमिता—युवादेराकृतिगणत्वाङ्गीकारेण भावेऽणि पारमः, तस्मादत इनौ 'यस्येति च' इति तद्धितनिमित्तेऽल्लोपे पारमीति सिध्यति. दानपारमिता is a Buddhist term. It is one of the cardinal virtues or Pāramitās of the Buddhists. Cf. Bodhicaryāvatārapanjikā p 347—इयं कौशिक प्रज्ञापारमिता बोधिसत्त्वानां महासत्त्वानां दानपारमितामभिभवति शीलपारमितामभिभवति क्षान्तिपारमितामभिभवति ध्यानपारमितामभिभवति. The Kathāsaritsāgara (Taranga 72) illustrates six Pāramitās (दान, शील, क्षमा, धैर्य, ध्यान and प्रज्ञा) by means of suitable stories. Cf. एवं चारुह्य नौतुल्यां तरन्त्येव भवाम्बुधिम् । वत्स बुद्धोक्तदानादिषट्कपारमितां बुधाः ॥ ibid. 72. 362. The Pāramitās are illustrated in a similar fashion in Kshemendra's Bṛihatkathāmanjarī (9. 1. 496 ff.). Cf. also Mattavilāsaprahasana (T. S. S)—कपाली—नूनमेवं बुद्धेनापि दानपारमिता पूरिता.

पिकपञ्चम 10. 129, the song of the cuckoo supposed to represent the fifth note of the gamut (चकार वाचं पिकपञ्चमेन).

पुण्याहविधि 15. 13, in आसिस्वदद्यन्मधुपर्कमर्पितं……पास्यन् मधु भीमजाधरं मिषेण पुण्याहविधिं तदाकृत. पुण्याह or शान्तिपुण्याह is a ceremonial rite performed on an occasion like a marriage or birth to remove the influence of evil planets from the auspicious day. Cf. Haradatta on Gautamadharmasūtra 2. 2. 17 (शान्तिपुण्याह……) शान्तिसंयुक्तं दैवोत्पातचिन्तकसूचितापचयनिवृत्त्यर्थं यत् क्रियते ग्रहशान्त्यादि पुण्याहसंयुक्तं दिनदोषनाशाय विवाहादौ यत् क्रियते. In our poem the occasion is Damayantī's marriage. Cf. Anargharāghava 2. 33–नीराक्षसां वसुमतीमपि कर्तुमद्य पुण्याहमङ्गलमिदं धनुरादधातु. Rucipati remarks जन्मदिनसुखरात्रिकाद्युत्सवदिनं तत्र मंगलं यत् क्रियते तत् पुण्याहमंगलपदेनोच्यते. Cf. also Brahmapurāṇa 72. 15—पुण्याहवाचनं वृत्तमन्तर्वेश्मनि नारद । वेदिकायामुपाविष्टौ दम्पती सुरसत्तमौ ॥

पुर (m) 21. 37, the aromatic resin commonly known as Guggulu burnt as incense before idols (तत्पुरः पुरमतोऽयमधाक्षीद्धूपरूपम्).

पुष्पसिन्दूरिका, a kind of flower-dyed red cloth worn by the married couple on the fourth day of the marriage (पुष्पसिन्दूरिकापर्वणि 22. 10). Nārāyaṇa remarks विवाहस्य चतुर्थे दिने प्रथमदिनपरिहितानि वस्त्राणि प्रक्षालनार्थं परित्यज्य पुष्पसिन्दूरिकाख्यपर्वणि कौसुम्भादिरक्तवस्त्राणि वधूवरेण परिधीयन्त इति वृद्धाचारः. See also Notes. It will be seen that the festive occasion of wearing this cloth was called पुष्पसिन्दूरिकापर्व. The word is extremely rare, but the custom of wearing red clothing in marriage is sometimes referred to. We find in Abhayadeva's Jayantavijaya that a red cloth is presented to the bridegroom on his arrival at the bride's place. ताः कुसुम्भरसरञ्जितवस्त्रं कण्ठकन्दलतले विनिवेश्य । सौधमध्यमनयन्मृगनेत्राः…… ॥ 13. 82. Red clothing (रक्तवासः) is brought for the purpose of a marriage in Rājaśekhara's Viddhaśālabhanjikā (Act 4), ed. Jīvānanda P 134.

पूत्कार्य 20. 145 (पूत्कार्यपीडनौ चक्रे स सखीषु प्रियास्तनौ). Nārāyaṇa explains the word as महाकलकलकथनीय. पूत्कृ means ‘to cry aloud.’ त्रायध्वं त्रायध्वमिति महता शब्देन पूत्कृतवती Upamitibhāvaprapancakathā P 374; तया च दूरत एव विहितः पूत्कारः । यदुत त्रायध्वं भो नाथास्त्रायध्वम् ibid. P 483; न च सन्मार्गवक्तारः पूत्कुर्वन्तोऽप्यनेकधा ibid. P 543; कस्यायमाक्रन्दमुखरो ध्वनिः, अथ भवतु यस्य कस्याप्येष पूत्कारः Udayasundarikathā P 75 (G. O. S.); पूत्कारकरुणो ध्वनिः ibid; इयमपि शफरी समुत्पतन्ती…… । ध्रुवमपहृतविभ्रमा भवत्या नयनयुगेन नताङ्गि पूत्करोति ॥ Candraprabhacarita 9. 38.

पृषती 2. 23, in पृषतीमस्पृशती तदीक्षणे, a collyrium stick (अञ्जनशलाका). The word is explained also as 'a female antelope'. See Notes.

पोप्लूयते (intrans.) 22. 27, to move or spread in all directions; to overflow (पोप्लूयते......पूर इवान्धकारः). Nārāyaṇa says 'प्लुङ् सर्पणे' इत्यस्माद्भृशार्थे यङ् द्विर्वचनम्. Cf. Vāmanapurāṇa 20. 46–पृष्ठस्थितायां महिषासुरोऽपि पोप्लूयते वीर्यमदान्मृडान्याम्. The same work 62. 46 uses the irregular form पोप्लूयति—भावेन पोप्लूयति बालवत् स, भुजौ प्रसार्यैव ननर्त वेगात्.

पौरुष 1. 57, in जवेऽपि मानेऽपि च पौरुषाधिकम्. Trans. does not bring out the meaning of the word in relation to मान 'measurement.' पौरुष is the height of a man with his arms and hands uplifted.

प्रघाण (m) 19. 11, a terrace in front of a building (मघवप्रासादस्य प्रघाणम्).

प्रचारण 1. 4, teaching (अधीतिबोधाचरणप्रचारणैः).

प्रज्ञाचक्षुष् 12. 106, blind (प्रज्ञाचक्षुरवेक्ष्यमाणतिमिरप्रख्याः किलाकीर्तयः). Used in this sense in Bhāgavata 1. 13. 29–प्रज्ञाचक्षुर्बोधितो ह्याजमीढः ; in Dvisandhānakāvya 13. 16, where applied to Rāvaṇa or Jarāsandha, it means शास्त्रज्ञानेक्षणः, and applied to the Kalpataru, means बाह्यचक्षूरहितः. Cf. Manodūta (Verse 115)—अरे मन्द प्रज्ञानयनसुत किं ते व्यवसितम् (addressed to Duryodhana). Here, प्रज्ञानयन refers to Dhṛitarāshṭra (Kāvyamālā, Part XIII).

प्रतिपत्ति 21. 63, giving (दानवारिरसिकाय विभूतेर्वेश्म तेऽस्मि सुकरां प्रतिपत्तिम्).

प्रतिब(व)न्दी 9. 17, a retort (प्रतिवन्द्यनुत्तरः). The messenger (Nala) had said that he could not tell his name as it was against the custom prevailing among the great to do so. Damayantī replied with a प्रतिबन्दी that she, too, then could not talk with him as it was against the custom prevalent among women of birth. See Notes. Nārāyaṇa uses the word प्रतिबन्दी in his gloss on 20. 124—प्रतिबन्द्या......प्रतिरोधकारिण्याम्. Jinarāja remarks in his gloss on 5. 112—युष्माकं यदीदमुचितं तर्हि ममापीति प्रतिबन्दिः. The word is variously spelt and not probably used anywhere else in the Kāvya literature. It occurs in the following introductory verse of Śeshānantācārya's comm. on Śaśadhara's Nyāyasiddhāntadīpa (Paṇḍit, Vol. XXV, 1903)—दृष्ट्वा कौस्तुभदिव्यदर्पणमुरः सासूयमुत्क्षिप्तया, दृष्ट्या कामपि पूर्वपक्षरचनामालक्ष्य लक्ष्म्या हरेः । जीयासुः प्रतिवन्दिमुत्तरयितुं मुक्ता विवाहोत्सवे, तस्याः स्वप्रतिबिम्बचुम्बिनि कुचद्वन्द्वे कटाक्षच्छटाः ॥ The word is sometimes found in later philosophical treatises, e. g., in

Venkaṭanātha's Nyāyapariśuddhi–प्रतिवन्दिव्यवहितास्त्वविशेषसमादय इति भिदा (Chowkhamba ed. P 234).

प्रतिमुहुः 20. 161, emphatic for मुहुः. Nārāyaṇa says मुहुरित्यर्थे प्रतेर्मुहुःशब्देन 'सह सुपा' इति समासः । मुहुर्मुहुरित्यर्थः.

प्रतिश्रुति 5. 135, (1) a promise (2) the sacrificial formula अस्तु श्रौषट् spoken by the Āgnīdhra priest in reply to the Adhvaryu priest who addresses him by saying ओ श्रावय. प्रतिश्रुति is usually called प्रत्याश्रुत in sacrificial language. Cf. Satyāshāḍhaśrauta sūtra 2. 1—अस्तु श्रौषडित्याग्नीध्रः प्रत्याश्रावयति. The commentator Mahādeva remarks प्रतिमोदनं श्रावयतीत्यर्थः । कथं शौषडनुमतिरस्तु इति. Sāyaṇa in his comm. on the Taittirīyasaṃhitā (Ānandāśrama ed.) *1. 6. 11* says—हे आग्नीध्र यक्ष्यमाणदेवतां प्रति तुभ्यमिदं दीयत इत्याभिमुख्येन श्रावयेत्यध्वर्युणोक्ते सति स आग्नीध्रोऽस्तु इत्यङ्गीकृत्य श्रौषडिति शब्देन श्रावयति । हे देवा युष्मद्विषयमिदं हविर्दानं शृणुतेत्यर्थः. See also Notes (Extracts).

प्रतिसीरा *14.* 31, a curtain (त्रपोर्मिप्रतिसीरया).

प्रतोली 6. 58, Nārāyaṇa takes the word in its usual sense of 'a street', but this meaning is hardly applicable here. Damayantī's Sabhā is described as being located on a bejewelled platform of the प्रतोली of the royal palace (विलोकयामास सभां स भैम्यास्तस्य प्रतोलीमणिवेदिकायाम्). Here प्रतोली means 'antechamber', 'entrance', 'corridor.' Cāṇḍūpaṇḍita says प्रतोली प्रवेशमार्गः. Narahari says द्वारवीथी. The word seems to be used in the above sense in the Udayasundarīkathā (गृहप्रतोलीद्वारेण निर्गच्छन्) and in Abhinanda's Rāmacarita *17.* 9—तृणोद्गमाभैर्गरुडोपलानां प्रतोलिकावेश्मसु रश्मिजालैः. The word is used in a similar sense in Śyāmilaka's Pādatāḍitaka (in चतुर्भाणी)—......वलभीपुटाट्टालकावलोकनप्रतोलीविटङ्कप्रासादसम्बाधानि......भवनवरावतंसकानि वारमुख्यानाम्. The word is often used in the senseof 'a fortified gate or door.' In this sense प्रतोली is practically the same as गोपुर. Cāṇḍūpaṇḍita in his gloss on 1. 22 explains गोपुर as प्रतोली. Śrutasāgara does the same in his comm. on the Yaśastilaka (chap. 4)–गोपुरमुखेषु नगरप्रतोलीद्वारेषु; गोपुरपरिघान् प्रतोलीद्वारार्गलानि. Cf. वासराधिपतिस्तुङ्गप्रतोलीशिखरं शनैः । यत्राधिरुह्य पूर्वाह्णे प्रपूर्णकलशायते ॥ Candraprabhacarita 2. 129; ... ...दुर्गसंस्कारमनवरतमन्वतिष्ठत्...निवारिताविज्ञातजननिर्गमप्रवेशाम् अप्रमत्ताप्तपुरुषगुल्मकप्रतिपन्नसकलप्रतोलि-

रक्षां......काञ्चिनगरीमकरोत् Tilakamanjarī; कुठारताडितप्रतोलीकपाटनिस्वनानुसारनिपतत्प्रबलपाषाणवर्षाणि...आयोधनानि ibid.; शृङ्गाणि नूनं मिलितानि यस्य स्वर्गप्रतोलीकपिशीर्षकाणाम् Vikramānkadevacarita 9. 105; नागोत्तमसमारूढः सच्छत्रो विशते यथा । तथा प्रतोल्यः कर्तव्या दुर्गे धर्मार्थकामदाः Devīpurāṇa 72. 139, 140; हेमप्राकाररचिता प्रतोली गजमण्डिता ibid. 93. 90; तन्मण्डलं चण्डरुचेः शुचं वश्छिनत्तु दैत्यारिपुरप्रतोली Surathotsava 1. 25. Cf. also प्राकाराद्बहिर्योधलक्षास्तिष्ठन्ति । प्रतोलीं यावदागत्य मध्येऽचीकथत् द्वाःस्थैः । आगम्यतां जनचतुष्केन सहेति राज्ञा ज्ञापितम् Jinamaṇḍana's Kumārapālaprabandha quoted by Dalal in his Introd. to the Rūpakashaṭka (G. O. S); गन्धर्वकेण उपदिश्यमानसरणिरुत्तरया प्राकारप्रतोलिकया निर्जगाम Tilakamanjarī.

प्रदक्षिणन, verbal noun from प्रदक्षिण. प्रदक्षिणनकृत् 21. 97.

प्रबन्द्धृता 9. 37, the composition of a commentary or gloss (मद्भाषितसूत्रपद्धतौ प्रबन्द्धृतास्तु).

प्रभाप्रभु 17. 205, the sun.

प्रमापण 19. 12, killing. Cf. प्रमापणनिष्णातैः Haravijaya 43. 58. 'मीञ् हिंसायाम्.'

प्रमीला 2. 21, closing of the eyes; sleep (स्वदृशोः......उदयत्प्रमीलयोः).

प्रलेह 16. 86, a kind of broth. Nārāyaṇa says सूरणादिद्रव्ययुक्त आर्द्रकादिसंस्कृततक्रादिनिर्मितो द्रवद्रव्यविशेषः.

प्रवर 14. 62, the name of a sage said to be a friend of Indra, in पुरश्चकार प्रवरं वरं यमायन् सखायं ददृशे तया सः, where there is an indirect reference also to the usual meaning of the word 'the founder or dean of a gotra', 'one of a group of sages associated with the sage who actually founds a gotra i. e. a family or a line.' Cf. Mādhavācārya on Parāśara (Chap. 2)–प्रवरः गोत्रप्रवर्तकस्य मुनेर्व्यावर्तकमुनिगण इत्यर्थः । तद् यथा—गोत्रप्रवर्तकस्य भरद्वाजस्य व्यावर्तकौ अङ्गिरोबृहस्पती । अत एवाङ्गिरसबार्हस्पत्यभारद्वाजगोत्रोऽहमिति प्रयुञ्जते । With regard to the first meaning, see Harivaṃśa (Vishṇuparva 96. 54 ff.)–ऐरावणमधिष्ठातुं प्रवरं स नियुक्तवान् etc. Nīlakaṇṭha remarks–प्रवरम् इन्द्रस्य सखायं ब्राह्मणम्. The Harivaṃśa represents Pravara as a fighting sage. In the Pārijātaharaṇacampū 5. 27 ff., he is described as fighting on Indra's side to save the Pārijāta tree–प्रवरः प्रवरः प्रभाविणामथ शक्रस्य सखा द्विजोत्तमः 5. 27.

प्रवहानिल 22. 77, 'one of the seven courses of wind said to cause the motion of the planets' (Apte). Here it is personified (प्रवहानिलस्य च्युतो रथाद्वाहनरङ्कुरेषः).

प्रवह्लिका (प्रवल्हिका) 16. 102, a riddle (विदग्धबालेङ्गितगुप्तिचातुरीप्रवह्लिकोत्पाटनपाटवे). The Purushakāra comm. (13th cent.) on the Daiva (P 123 T. S. S) derives the word form बल्ह or वल्ह (वल्हयति) 'to speak', and remarks—'प्रवल्हिका प्रहेलिका'...भाषाविशेषार्थत्वात् प्रवल्हेः । तथाच बह्वृचब्राह्मणम्-'प्रवल्हिकाः शंसति । प्रवल्हिकाभिर्वै देवा असुरान् प्रवल्ह्याथैनानत्यायन्' इति । व्याकृतं चैतत् गोविन्दस्वामिना—"प्रवह्लिकाः प्रहेलिकाः 'विततौ किरणौ द्वौ' इति षडनुष्टुभः । प्रवल्ह्य अनृतं भाषित्वा" इति । The Pravalhikās in question are given in full in the Śānkhāyanaśrautasūtra 12. 22. The earliest use of this word would thus seem to be in the Vedic ritual literature. Kshīrasvāmin and Hemacandra derive the word as प्रवह्लते (प्रवल्हते) प्राधान्यं भजते प्रवह्लिका (प्रवल्हिका), which hardly gives any meaning. The root वल्ह प्राधान्ये is mentioned by the Purushakāra, but the latter does not connect it with प्रवल्हिका. The Purushakāra says, for instance, यथादौर्गमेव चान्द्राः ।......स एवाह-'बर्ह बल्ह प्राधान्ये ।......चुरादौ तु भाषार्थौ । बर्हयति बल्हयति' इति । 'वर्ह वल्ह परिभाषणहिंसाच्छादनेषु' इति च ।

प्रसृति, in चक्षुःप्रसृति. प्रसृति means 'the palm of the hand stretched out and hollowed' (Apte). 'निर्माय चक्षुःप्रसृतिचुलुकितम्' 15. 82, 'looking at him eagerly with their large eyes.' Nārāyaṇa says चक्षूरूपाभ्यां प्रसृतिभ्याम्...प्रसृतिप्रमाणाभ्यामतिविशालाभ्यां चक्षुर्भ्यां सादरदृष्टं कृत्वा. Cf. 20. 11, 12-कराभ्यां पृष्ठगस्तस्या न्यमिमीलदसौ दृशौ ।...प्रसृतिभ्यामिवायामं मापयन् प्रेयसीदृशोः ॥ Cf. also प्रियेण प्रसृतिदृशामनुरागकिंकरेण Mankhaka 11. 24.

प्रैयरूपक 5. 66, beauty (प्रैयरूपकविशेषनिवेशैः). प्रियरूप+वुञ्.

फक्किका 2. 95, a grammatical proposition; the statement of a grammatical problem (फणिभाषितभाष्यफक्किका). See Notes.

फलभावना 14. 7, the acquisition of a result; success (सुपर्वणां हि स्फुटभावना या सा पूर्वरूपं फलभावनायाः). Cāṇḍūpaṇḍita says फलभावनायाः फलस्य उत्पत्तेः. Nārāyaṇa says कार्यसिद्धेः.

फालिका, a slice, a piece (मृदुव्यञ्जनमांसफालिकाम् 16. 82; ताम्बूलफालिकाः

20 82). Occurs in Yaśastilaka 3. 435—यत्रार्द्रार्द्रकफालिभिः परिचितः सद्यःस्रुतोऽसौ रसः; अर्धराद्रालाबूफलफालिप्रकारम् ibid.

बष्कयणी 16. 93, a cow with a full-grown calf (हयद्विषद्बष्कयणीपयःस्रुतं ……दधि).

बहुकर 19. 13, the sun (बहुकरकृतात् प्रातः संमार्जनात्). The word here indirectly means also 'a sweeper, a cleaner,' the usual sense.

बहुतृण 22. 137, (1) worthless (इन्दुं मुखाद्बहुतृणं तव यद् गृणन्ति) (2) abounding in grass. In the case of the first meaning, the derivation is बहुतृणमीषदसमाप्तं तृणं, तृणत्वमपि यस्य पूर्णं न संपन्नं, तृणादपि निःसारमिति यावत्…'विभाषा सुपो बहुच् पुरस्तात्तु' इति बहुच् Nārāyaṇa. For a similar construction see Haravijaya 45. 55—पीलूनां खड्गलूनैर्बहुबहुमकरैः कीर्णमन्तः करौघैः, where बहुमकर means 'resembling Makaras.' Alaka quotes विभाषा सुपो बहुच् etc.

बालभाव 7. 26, (1) a hairy growth (2) childishness.

बिन्दुच्युतक 9. 104, a kind of word play. See Footnote to Trans The poet says चकास्ति बिन्दुच्युतकातिचातुरी घनाश्रुबिन्दुस्रुतिकैतवात्तव ।… ससारमात्मना तनोषि संसारमसंशयं यतः ॥ Cf. सुन्दरि बिन्दुच्युतके तव नैपुण्यं बभूव पुण्येन । शशिमुखि वशीकृताभूद्वंशी मम यत् त्वया त्वरया ॥ Vidagdhamādhava 4. 48; तस्मादस्माकमानन्दकन्दलीं कमलासन । शिरोबिन्दुवियुक्तेन शुम्भेनाङ्कुरितां कुरु ॥ Surathotsava 3. 63.

बि(वि)रुद (m and n) 11. 37, a panegyric, in बिरुदबन्दिन्, a reciter of panegyrics. (एतद्भुजाबिरुदबन्दिजया……गिरा). The word बिरुदावली occurs in Vikramānkadevacarita 7. 65–भृङ्गैर्विश्ववियोगिवर्गदलनोत्तालस्य वैतालिकैः प्रारब्धा बिरुदावलीव पठितुं शृङ्गारबन्धोर्मधोः. Nārāyaṇa explains बिरुद as 'might' (प्रताप). Jinarāja and Malli give प्रतापस्तुति and प्रशस्ति respectively as equivalents. The word usually means 'a title of honour.' In Śamkaradigvijaya 4. 78 (अद्वैतश्रीजयबिरुदघण्टाघणघणः) बिरुद is explained by Dhanapati as 'proclamation' (बिरुदघण्टायाः प्रख्यातिकराया घण्टायाः). The word occurs also in the same work (4. 41) in the usual sense. Dhanapati remarks that it is a देशीयशब्द. Cf. बिरुदं तेऽस्तु श्रीकूर्चालसरस्वती (Prabhāvakacarita, Mahendrasūriprabandha); प्रतिदिनमेकैकं सूपकारमकृपः कृपाणिकया निघ्नन्.......कोपकालानल इति बिरुदं बभार Prabandhacintāmaṇi; हनूमानिति कस्यचित् कपेरुपरि कोऽयं लोकस्य बिरुदवादबहुमानः Viśvanātha's Saugandhikāharaṇa.

ब्रह्माञ्जलि 17. 183, the obeisance of a religious student (अपश्यद्द्वयावतो वेदविदां ब्रह्माञ्जलीनसौ). See Manu 2. 71—ब्रह्मारम्भेऽवसाने च पादौ ग्राह्यौ गुरोः सदा । संहत्य हस्तावध्येयं स हि ब्रह्माञ्जलिः स्मृतः ॥ The feet of a teacher are to be touched before and after studying the Veda, while the hands are to be kept folded while studying the sacred Text. This is known as Brahmānjali. Cf. Śankhasmṛiti 3. 5—अनुज्ञातस्तु गुरुणा ततोऽध्ययनमाचरेत् । कृत्वा ब्रह्माञ्जलिं पश्यन् गुरोर्वदनमानतः ॥

भक्तिगन्धि 21. 32, one who has only a small measure of devotion (भक्तिगन्धिरमुनाकालि कर्णः).

भङ्गिनी 18. 137, a river.

भाविक 19. 1, pertaining to or originating from the emotions; emotional (श्रुतिमधुपदस्रग्वैदग्धीविभावितभाविक-स्फुटरसभृशाभ्यक्ता वैतालिकैर्जगिरे गिरः). Cf. Māgha 4. 33—प्रगीयते सिद्धगणैश्च योषितामुदारमन्ते कलभाविकस्वरैः. Malli explains the word as उद्दीपक.

भाषितेशा 11. 96, Sarasvatī.

भित्त 2. 74, a portion, a piece (गृहाः शशभृद्भित्तनिरङ्कभित्तयः).

भूतगत्या 9. 159, truthfully (तदखिलमिह भूतं भूतगत्या……अभिलपति स्म स्वात्मदूतत्वतत्त्वम्).

भूति 21. 160, a supernatural power. The eight wellknown Bhūtis of a Yogin are indirectly mentioned in the verse–मध्ये बद्धाणिमा यत् सगरिममहिमश्रोणिवक्षोजयुग्मा, जाग्रच्चेतोवशित्वा स्मितधृतलघिमा मां प्रतीशित्वमेषि । सूक्तौ प्राकाम्यरम्या दिशि विदिशि यशोलब्धकामावसाया भूतीरष्टावपीशस्तददित मुदितः स्वस्य शिल्पाय तुभ्यम् ॥ The Bhūtis are अणिमा, महिमा, गरिमा, लघिमा, ईशित्व, वशित्व, प्राकाम्य and कामावसायिता. See Trans. Nārāyaṇa explains कामावसाय as कामेन स्वेच्छया अप्रतिहतप्रसरोऽवसायो गतिः. Cāṇḍūpaṇḍita says यत्र काम इच्छा तत्रैव अवसायः अवसानं यस्यां सिद्धौ सा । यत्र कामावसायित्वं कामसिद्धिः, यथा भूमौ प्रवेशेच्छायां तत्रावसायः. In certain lists प्राप्ति is substituted for गरिमा, and the भूतिs or सिद्धिs, as they are called, are also somewhat differently explained. The Mārkaṇḍeyapurāṇa 40. 31-33 says सूक्ष्मात् सूक्ष्मतमोऽणीयान् शीघ्रत्वं लघिमा गुणः । महिमाशेषपूज्यत्वात् प्राप्तिर्नाप्राप्यमस्य यत् ॥ प्राकाम्यमस्य व्यापित्वादीशित्वञ्चेश्वरो यतः । वशि-

त्वाद्वशिमा नाम योगिनः सप्तमो गुणः ॥ यत्रेच्छास्थानमप्युक्तं यत्र कामावसायिता ।......The Sāṃkhyatattvakaumudī explains nine Siddhis, both गरिमा and प्राप्ति being included (P 44. Jha's Trans. and Text. 1896). It explains प्राकाम्य as इच्छानभिघात e. g. भूमावुन्मज्जति निमज्जति च यथोदके; and कामावसायित्व as सत्यसंकल्पता, येन यथाऽस्य संकल्पो भवति भूतेषु तथैव भूतानि भवन्ति. The eight Siddhis are referred to in the Prabodhacandrodaya 3. 22 and explained in detail in the Candrikā commentary, which, however, omits कामावसायित्व and includes both गरिमा and प्राप्ति.

भोगावलि 10. 105, a short description in verse treating of pleasant objects like a flower garden, the spring, the virtues of a lover etc. It is divided into small sections of eight or four lines, called 'skandhas'. Vidyānātha thus defines भोगावली in his Pratāparudrayaśobhūshaṇa. He says

आद्यन्तपद्यसंयुक्ता संस्कृतप्राकृतात्मिका ।
अष्टभिर्वा चतुर्भिर्वा वाक्यैः स्कन्धसमन्विता ॥
प्रतिस्कन्धं भिन्नवाक्यरीतिर्दैवनृपोचिता ।
सर्वतो देवशब्दादिरेषा भोगावली मता ॥

The comm. remarks अत्र भोगोपकरणोद्यानवसन्तनायकगुणादिवर्णनं प्रायेण कर्तव्यम्. This definition is found also in the Mandāramarandacampū (Kāvyaprakaraṇa), and expresses the later Alaṃkāra view. Hemacandra gives a simpler definition (see below). Jonarāja on Mankhaka 6. 55 (अनङ्गभोगावलिपाठबन्दी) explains the word as उपभोगवर्णना. It is enough to note that the word is generally used in the sense of 'a poetical composition on a delightful subject.' Cf. राजभवनभूमिषु भोगावलीपाठकेषु Yaśastilaka (Chap. 2), wherein the phrase is explained as गीतकार in the comm.; सोत्कण्ठमुत्कण्ठस्य भोगावलीपाठेषु ibid. (here the expression is explained in the comm. as सुरतक्रीडावचनपठनेषु); and भोगावलीपाठिनः ibid. (Chap. 3), explained in the comm. as चारणभाटस्य. The testimony of the Yaśastilaka points to the existence of a class of men employed by kings to recite भोगावली verses. The word occurs also in Tilakamanjarī मङ्गलपाठकस्येव ......भोगावली......; in Viddhaśālabhanjikā (Act. 4)–शृणु नरेन्द्रबन्दिनः कर्पूरखण्डस्य प्रभातभोगावलिम् (in Prākṛita); in Māgha 5. 67—निवेदयन्तश्चेष्टाविशेषमनुजीविजनाय राज्ञाम्। वैतालिकाः...भोगावलीः कलगिरोऽवसरेषु पेठुः. Bhogāvalī is used in the sense of 'panegyric' or 'hymn' in Vemabhūpālacarita—अस्याः (चण्डिकायाः) पुनरपदानभोगा-

वली वेदाः§; and in Rāghavapāṇḍavīya 1.6—स वः करोतु विघ्नानां वारणं वारणाननः। मदवारिभिरारब्धभोगावलिरिवालिभिः ॥ Cf. Ahirbudhnyasaṃhitā (Adyar ed.) 29. 65, 66—

तल्लोकवासिनः सर्वे सिद्धगन्धर्वकिन्नराः।
यक्षाः किंपुरुषाश्चैव चारणाः साङ्गनागणाः॥
वीणावेणुमृदङ्गैश्च वाद्यैस्तालैश्च सर्वशः।
तस्यापदानचरितगर्भा भोगवलीपराः॥

Here the reading भोगवली is a mistake. The variant तस्यापदानचरितमहाभोगावलीपराः is, I think, the correct reading. तस्य refers to Vishṇu, and भोगावली here means स्तव. Hemacandra says नग्नः स्तुतिव्रतस्तस्य ग्रन्थो भोगावली भवेत्, and remarks भोगः सुखं तद्धेतुत्वात् भोगाः स्तुतयः, तासामावली भोगावली.

Bhogāvalī verses or panegyrics were recited on the battlefield by way of encouraging the soldiers. Cf. Haravijaya 44. 59—आद्धासताधिरणवर्त्म परस्परं ते भोगावलीभिरुपलक्षितनामधेयाः. The comm. says भोगावली बन्दिनां पाठः.

भोजकुल 16. 48, the dynasty of the Bhojas who ruled over the country of Vidarbha or Berar. See Bhandarkar—Early History of the Deccan, P 20 (Third ed.). In our poem Damayantī's brother Dama is called भोजकुलाङ्कुर.

भ्रमणी 3. 19, same as भ्रमण (विधेः कदाचिद् भ्रमणीविलासे).

भ्रमरित 2. 103, turned blue (यदतिविमलनीलवेश्मरश्मिभ्रमरितभाः शुचिसौधवस्त्रवल्लिः).

मखमृगव्याध 22. 140, a name of Śiva. Lit: Hunter of the Sacrifice Deer, the referencee being to the story of Śiva cutting off the head of Daksha's Sacrifice when it attempted to flee in the form of a deer. Cf. Naishadha 4. 67—मखमृगस्य यथा दलितं शिरः. See also under तारामृग. यज्ञमृगव्याध occurs among the names of Śiva in the Mahābhārata, Śāntiparva 290. 159 (Kumbhakonam ed.) and in the Brahmapurāṇa 40. 78.

मणिमन्थ 19. 18, the name of a mountain where rock salt is found (मणिमन्थभूधरभवशिलालेहायेहाचणः).

मण्डक 16. 107, a kind of thin cake. Apte refers to Marathi मांडे. The Kāśīkhaṇḍa refers to Maṇḍakas mixed with mango juice—सचूतरस-

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§ अपदान=अवदान.

मण्डकाः (80. 49 of Uttarārdha). The Jñānārṇava Tantra refers to Maṇḍakas seasoned with sugar and 'wrapped in birch bark' (?)— ......भूर्जत्वङ्मण्डकाः प्रिये । शर्करालोलिता देवि सूपं मुद्गोद्भवं तथा ॥ 5. 20. Abhayatilaka on Dvyāśrayakāvya 3. 140 explains मण्डक as पोलिका.

मदिर 9. 113, maddening, in मदिराक्षि (voc.). Nārāyaṇa says मदयत इति मदिरे उन्मादजनके अक्षिणी यस्यास्तत्संबुद्धिर्हे मदिराक्षि. Narahari says मदयतो हर्षयत इति मदिरे etc. Nārāyaṇa further says मदिर इत्यत्र 'इषिमदि—' इत्यादिनौणादिकः किरच्प्रत्ययः । रामायणे—'नार्यो मदिरलोचनाः' इति. Malli in his gloss on Raghu 8. 68 also refers to the Rāmāyaṇa passage and says माद्यत्याभ्यामिति मदिरे अक्षिणी यस्या'. It should, however, be noted that मदिर is the technical name of a kind of mildly frenzied look, of which the following definition occurs in the Nāṭyaśāstra (K. S. S.) 8. 79—व्याघूर्णमानमध्या या क्षामान्ताञ्चितलोचना। दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे॥ This verse is quoted anonymously by Alaka in his gloss on Haravijaya 26. 44 in connection with the expression मदिरेक्षणा. Appayadīkshita in his comm. on the Yādavābhyudaya 10. 31 (वरस्त्रीर्मदिरेक्षणाः) quotes the above verse thus—व्याघूर्णमानतारं च क्षामोपान्तविलोकनम् । चक्षुर्विकसितापाङ्गं मदिरं तरुणे मदे ॥ and says मदिराणि मन्दीकृतानि......इत्युक्तलक्षणानि ईक्षणानि यासां ताः. The word मदिर, though it literally means 'maddening' or 'frenzied,' thus refers to rolling and graceful eyes, and denotes like मुकुल etc. a particular look described in the Nāṭyaśāstra. The expression मदिरेक्षणा, however, often means simply 'fair-eyed.' Cāṇḍūpaṇḍita says मदिराक्षि निर्मलनेत्रे. The expression मदिरदृश् (f) occurs in Viddhaśālabhanjikā 1. 17.

मनस्कार 14. 84, mental concentration. Nārāyaṇa remarks मनस ऐकाग्र्यकरणं मनस्कारः । चित्तस्यैकाग्र्येण चिन्तनमिच्छाविशेषः । 'चित्ताभोगो मनस्कारः' इत्यमरः । 'अतः कृकमि—' इति सत्वम्. The word means here 'resolution,' 'will' (भवन्मनस्कारलवोद्गमेन). Cf. निरन्तरयोगोपयोगनिमग्नमनस्कारेण; पापर्द्धिप्रवृद्धमनस्कारः; कुञ्जराजिकूजितजरत्खञ्जनमनस्कारम् Yaśastilaka; सापि प्रव्रजिता......तदुपदिष्टेन मनस्कारविधिना ध्यायति स्म Jātakamālā (Harvard ed. P 123); दिदृक्षादक्षदृष्टीनां मनस्कारमनीषयोः । सपीतिरससंतोषं दिशन्तौ देहकान्तितः ॥ Yādavābhyudaya 10. 9.

मनःशिला 15. 28, 33, red arsenic. The poet refers to an ornamental dot of red arsenic on the forehead of the bride. Similar uses of मनःशिला are referred to in Vidagdhamādhava 7. 33—मनःशिलातिलकिना भालेन; in Kādambarī (Pūrvabhāga)—मनःशिलापङ्कलिखितेन च...... तिलकबिन्दुना विद्योतितललाटपट्टाम्; in Padmaprābhṛitaka P 19—प्रबाललोलाङ्गुलिना करेण मानःशिलं कन्दुकमुद्वहन्ती (in चतुर्भाणी). मनःशिला was used also for medicinal purposes. The Rājanighaṇṭu gives रोगशिला as one of its names and says-......विषनाशनी । भूतावेशभयोन्मादहारिणी वश्यकारिणी ॥

मन्देह 19. 41, the Mandeha demons are supposed to attack the rising Sun who overcomes them with the help of the palmfuls of water offered by worshippers and consecrated with the Gāyatrī formula (इह हि समये मन्देहेषु व्रजन्त्युदवज्रता-मभि रविमुपस्थानोत्क्षिप्ता जलाञ्जलयः किल). Cf. 17. 94-धर्मसन्देहमन्देहजयभानवः. The story of the Mandehas is given in the Taittirīya Āraṇyaka 2. 2. The line मन्देहेषु व्रजन्त्युदवज्रताम्......may be compared with the statement in the Āraṇyaka-गायत्रियाऽभिमन्त्रिता आप ऊर्ध्वं विक्षिपन्ति ता एता आपो वज्रीभूत्वा तानि रक्षांसि मन्देहारुणे द्वीपे प्रक्षिपन्ति. The Kāśīkhaṇḍa (Pūrvārdha) 35. 152-3 says गायत्रीं शिरसा हीनां महाव्याहृतिपूर्विकाम् । प्रणवाद्यां जपंस्तिष्ठन् क्षिपेदम्भोऽञ्जलित्रयम् ॥ तेन वज्रोदकेनाशु मन्देहा नाम राक्षसाः । सूर्यारयः प्रलीयन्ते शैला वज्रहता इव ॥

मसार, sapphire (मसारतारःक्षि 9. 104; मसारमालावलितोरणां पुरम् 16. 122.) Cf. Haravijaya 5. 47—चन्द्रमसारचितां श्रियम्; ibid. 26. 22.

महाकालफल 22. 29, a red fruit with black seeds. Cāṇḍūpaṇḍita gives किंपाक as an equivalent. Nārāyaṇa says महाकालस्य ऐन्द्रवारुण्याः फलम्, and refers to a custom of hanging these fruits on the door of a house in order to ward off evil spirits (गृहोपसर्गनिवारणार्थं गृहद्वारे वृद्धैर्बध्यते). The poet says पक्वं महाकालफलं किलासीत् प्रत्यग्गिरेः सानुनि भानुबिम्बम् । भिन्नस्य तस्यैव दृषन्निपाताद्बीजानि जानामितमां तमांसि ॥

महाज्यैष्ठी 15. 89, the name of a festival (ताभिर्दृश्यत एष यान् पथि महाज्यैष्ठीमहे मन्महे, यद्दृग्भिः पुरुषोत्तमः परिचितः प्राग्मञ्चमञ्चन् कृतः). Śrīharsha refers to the idol of Purushottama, 'going in the streets, occupying a platform, during the Mahājyaishṭhī festival.' The festival in question is described in the Brahmapurāṇa (Chap. 65) and the Skandapurāṇa (Utkalakhaṇḍa, Chap. 29, 31, 32). It is stated that on the Mahājyaishṭhī or the Full Moon day of the month of Jyeshṭha, the idols of Kṛishṇa, Subhadrā and Balarāma are placed on a gaily decorated platform (मञ्च), overhung with a canopy; and bathed with perfumed water drawn from a sacred well. The idols are carried overnight to the well 'with royal pomp' (राजवत् परिचर्य); and the ceremony of bath takes place in the morning to the accompaniment of music and hymns, after which the holy images are led out in procession towards the south. According to the Skandapurāṇa, a mantra called समुद्रज्येष्ठा is used in connection with the bathing ceremony, while the Brahmapurāṇa gives the text of a long hymn in prose, beginning with जय जय लोकपाल भक्तरक्षक. The whole ceremony is commonly known as ज्येष्ठस्नान, and takes place in Purushottamakshetra (Puri).

Great religious merit is said to accrue to those who witness the ceremony of bath or the southward procession‡, and it is the latter event which the poet has in his mind. While explaining this verse, Nārāyaṇa says that there are separate platforms for Kṛishṇa, Balarāma and Subhadrā, and Kṛishṇa occupies the first one. But the abovementioned Purāṇas speak of one platform only.

Jinarāja reads महाज्येष्ठी for महाज्यैष्ठी, and remarks that the former is the usual form of the word. He says ज्येष्ठीत्येव सर्वे पठन्ति व्याख्यान्ति च पूर्ववत्। पुस्तकेषु च तथैव पाठो दृश्यते। मासनामापि ज्येष्ठ इत्येवं वदन्ति। Nārāyaṇa says ज्यैष्ठीति ज्येष्ठानक्षत्रयुक्ता पौर्णमासीति 'नक्षत्रेण युक्तः कालः' इत्यणि वृद्धिः।......'ज्येष्ठी' इति पाठे वृद्ध्यभावाश्चिन्त्यः। संज्ञापूर्वकस्य विधेरनित्यत्वाद्वृद्ध्यभावः कथंचित् समर्थनीयः। Nārāyaṇa quotes the following definition of the Mahājyaishṭhī day—ऐन्द्रे गुरुः शशी चैव प्राजापत्ये रविस्तथा। पूर्णिमा ज्येष्ठमासस्य महाज्यैष्ठीति कीर्तिता॥ Agnipurāṇa 121. 63. There is a reference to the Mahājyaishṭhī day in Vidagdhamādhava 2. 28—मम राधा निसर्गस्थं प्रतीपमनयन्मनः। महाज्यैष्ठीव सहसा प्रवाहं सौरसैन्धवम्॥ The comm. remarks अन्यपूर्णिमाभ्योऽपि तद्दिने समुद्रस्य क्षोभोद्रेकेणोद्वेलत्वे तरङ्गावघातितायां

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† सुभद्रारामसहितं मञ्चस्थं पुरुषोत्तमम्।
दृष्ट्वा निरामयं स्थानं यान्ति नास्त्यत्र संशयः॥

Brahmapurāṇa, 65. 58.

स्नानदर्शनजं पुण्यं समग्रं लभते तु सः।
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Skandapurāṇa (Utkalakhaṇḍa) 32. 9

Cf. the following verse quoted by Nārāyaṇa—
दोलारूढं तु गोविन्दं मञ्चस्थं मधुसूदनम्। रथस्थं वामनं दृष्ट्वा पुनर्जन्म न विद्यते॥

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महानट 22. 7, a name of Śiva (महानटः किं नु......तनोति......सांप्रतमङ्गहारम्). Cf. Vāsavadattā—महानटबाहुनेव बद्धभुजंगाङ्केन.

महाव्रत 17. 203, a Vedic rite which involves amorous relations between a religious student and a whore (क्रतौ महाव्रते पश्यन् ब्रह्मचारीत्वरीरतम्). The Mahāvrata rite takes place at the end of the Gavāmayana sacrifice which lasts for a year. The sacrificers are required to observe the vow of chastity throughout this period, and the Mahāvrata rite is supposed to restore the power to return to the householder's life. For this purpose a whore and a Brahmacārin of Magadha are brought together on the sacrificial altar. See Taittirīyasaṃhitā (Ānandāśrama ed.) 7. 5. 9.

माणवक 7. 66, (a) a boy (b) a kind of pearlstring.

माधुकरी 7. 104 (पञ्चस्विहोऽस्याङ्घ्रिकरेष्वाभिख्याभिक्षाधुना माधुकरीसदृक्षा), a form of begging practised by a religious mendicant restricting himself to three, five or seven households. The word occurs also in the form माधूकर. Of. मनःसंकल्परहितान् गृहांस्त्रीन् सप्त पञ्चकान्। मधुवदाहरणं यत्तु माधूकरमिति स्मृतम्॥ Uśanas quoted by Mādhavācārya on Parāśara (Chap. 2). The Bhāgavata 11. 8. 9 says स्तोकं स्तोकं ग्रसेद् ग्रासं देहो वर्तेत यावता। गृहानहिंसन्नातिष्ठेद् वृत्तिं माधुकरीं मुनिः॥ Mādhukarī is so called because it resembles the gathering of honey by bees in small quantities. Śrīdharasvāmin's explanation of the word in his gloss on the above verse seems to be irrelevant. He says यथा मधुकरो विशिष्टगन्धलोभेनैकस्मिन्नेव पद्मे वसन् अस्तमयसमये मुकुलिते तस्मिन् बध्यते एवं मुनिरपि गुणलोभेनैकमेव गृहमाश्रितस्तन्मोहेन बध्यत इति.

मायाजल 10. 93, lit: artificial water, (1) a kind of artificial colouring or paint applied to jewels. Acc. to Nārāyaṇa, it is called also पाणिपाद. (नैर्मल्यार्थपाणिपादसंज्ञकमायाजलप्रक्षेपेण...). (2) Acc. to Jinarāja, it is a layer of gold (स्वर्णपुटिका) applied to the bottom of jewels. (3) Acc. to Cāṇḍūpaṇḍita and Vidyādhara, it is a kind of lotion for polishing cloths. See Notes. The first explanation is the most appropriate. The presence of मायाजल on jewels is described in the verse as a defect; it seems to have been used as a makebelieve.

मालूर 1. 94, a Bilva fruit (मालूरफलं पचेलिमम्).

मिहिकारुच् 19. 35, the moon (रात्रीमुचं मिहिकारुचं).

मीमांसामांसल 17. 61, in मीमांसामांसलप्रज्ञाः, 'those whose intellect is of Jyeshṭha, the idols of Kṛishṇa, Subhadrā and Balarāma are placed on a gaily decorated platform (मञ्च), overhung with a canopy; and bathed with perfumed water drawn from a sacred well. The idols are carried overnight to the well 'with royal pomp' (राजवत् परिचर्य); and the ceremony of bath takes place in the morning to the accompaniment of music and hymns, after which the holy images are led out in procession towards the south. According to the Skandapurāṇa, a mantra called समुद्रज्येष्ठा is used in connection with the bathing ceremony, while the Brahmapurāṇa gives the text of a long hymn in prose, beginning with जय जय लोकपाल भक्तरक्षक. The whole ceremony is commonly known as ज्येष्ठस्नान, and takes place in Purushottamakshetra (Puri).

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महानट 22. 7, a name of Śiva (महानटः किं नु……तनोति……सांप्रतमङ्गहारम्). Cf. Vāsavadattā—महानटबाहुनेव बद्धभुजंगाङ्केन.

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माणवक 7. 66, (a) a boy (b) a kind of pearlstring.

माधुकरी 7. 104 (पञ्चास्विहास्याङ्घ्रिकरेष्वभिख्यामित्वाधुना माधुकरीसहत्ता), a form of begging practised by a religious mendicant restricting himself to three, five or seven households. The word occurs also in the form माधूकर. Cf. मनःसंकल्परहितान् गृहांस्त्रीन् सप्त पञ्चकान्। मधुवदाहरणं यत्तु माधूकरमिति स्मृतम्॥ Uśanas quoted by Mādhavācārya on Parāśara (Chap. 2). The Bhāgavata 11. 8. 9 says स्तोकं स्तोकं ग्रसेद् ग्रासं देहो वर्तेत यावता। गृहानहिंसन्नातिष्ठेद् वृत्तिं माधुकरीं मुनिः॥ Mādhukarī is so called because it resembles the gathering of honey by bees in small quantities. Śrīdharasvāmin's explanation of the word in his gloss on the above verse seems to be irrelevant. He says यथा मधुकरो विशिष्टगन्धलोभेनैकस्मिन्नेव पद्मे वसन् अस्तमयसमये मुकुलिते तस्मिन् बध्यते एवं मुनिरपि गुणलोभेनैकमेव गृहमाश्रितस्तन्मोहेन बध्यत इति.

मायाजल 10. 93, lit: artificial water, (1) a kind of artificial colouring or paint applied to jewels. Acc. to Nārāyaṇa, it is called also पाणिपाद. (नैर्मल्यार्थपाणिपादसंज्ञकमायाजलप्रक्षेपेण…). (2) Acc. to Jinarāja, it is a layer of gold (स्वर्णपुटिका) applied to the bottom of jewels. (3) Acc. to Cāṇḍūpaṇḍita and Vidyādhara, it is a kind of lotion for polishing cloths. See Notes. The first explanation is the most appropriate. The presence of मायाजल on jewels is described in the verse as a defect; it seems to have been used as a makebelieve.

मालूर 1. 94, a Bilva fruit (मालूरफलं पचेलिमम्).

मिहिकारुच् 19. 35, the moon (रात्रीमुचं मिहिकारुचं).

मीमांसामांसल 17. 61, in मीमांसामांसलप्रज्ञाः, 'those whose intellect is fattened on the Mīmāṃsā philosophy'; a term of ridicule. मीमांसामांसल 'fat with Mīmāṃsā' i. e. learned in philosophical and religious doctrine is a satirical expression meaning 'dull', 'thick-brained.' Cf. अहो मन्दस्य मीमांसाश्रमहानिर्विजृम्भते । मीमांसामांसलं चेतः कथमित्थं प्रमाद्यति ॥ Āgamaprāmāṇya of Yāmunācārya (Lazarus. P 20).

मुखमुद्रा 5. 120, silence.

मुद्रणा 2. 51, in सारमुद्रणा 'gist' (सामुद्रकसारमुद्रणा).

मुद्रितकण्ठ 20. 37, silent (इति मुद्रितकण्ठेऽस्मिन् सोल्लुण्ठमभिधाय ताम्).

मुनिद्रुम 1. 96, the Agastya or Baka tree. Cf. Yaśastilaka (Chap. 4)—मुनिद्रुमदलेष्विव संकोचनोचितेषु.

मुर्मुर 4. 105, तुषानल, a smouldering fire. पशुगणानिव मुर्मुरराशिभिः पचति Upamitibhāvaprapancakathā P 496; प्रियविरहमहोष्मामुर्मुराम-ङ्गलेखाम् Viddhaśālabhanjikā 3. 23; विनिर्मितमुर्मुरोपहारास्विव दुःस्पर्शप्रचारासु......इलासु Yaśastilaka (Chap. 1).

मूकमुद्रा 22. 58, silence (केयं तव प्रेयसि मूकमुद्रा).

मृत्स्ना 11. 86, mud (in a commendatory sense) (जाम्बूनदं जगति विश्रुतिमेति मृत्स्ना). 'मृदस्तिकन्' 'सस्नौ प्रशंसायाम्.' Cf. Dvisandhānakāvya 3. 7—मृत्स्नाभ्यवहार......

मोचा 7. 31, the banana plant (त्वचः समुत्तार्य दलानि रीत्या मोचात्वचः पञ्चपपाटनायाम्). Cf. Mukundānanda Bhāṇa-यदेवं मोचारसमुचा वाचा मे चेतश्चोरयसि. The form मोच occurs in Bālarāmāyaṇa 5. 48-प्रम्लोचा मोचपाकच्छविः.

यक्षकर्दम 21. 7, lit: Yaksha mud, a kind of fragrant paste. Nala's body is rubbed with Yaksha paste before he takes his bath (यक्षकर्दममृदून्मृदिताङ्गम्). According to the Dhanvantarīya Nighaṇṭu and the Rājanighaṇṭu, the ingredients of Yakshakardama are saffron, aloe wood (Agaru), camphor, musk and sandal§. Nārāyaṇa's quotation from the Garuḍapurāṇa is to the same effect, except that it substitutes Kakkola for saffron. The Skandapurāṇa (Kāśīkhaṇḍa 80. 44-46) says that the paste is liked by all the gods, and gives the following recipe for its preparation: two parts of musk, two parts of saffron, three parts of sandal, and one of camphor. The idol of the Devī is to be smeared with Yakshakardama. In the Devīpurāṇa (31. 5) we read that the chariot in which the Devī is led out in procession is to be worshipped with various flowers, Yakshakardama, and sandal. The Agnipurāṇa (75. 50) prescribes Homa or oblations of Yakshakardama in the fire in connection with the ritual of Śiva worship. The Prāṇatoshiṇī Tantra (5. 3) gives a quotation from a Matsyasūkta, according to which a kind of incense prepared from Yaksha paste (यक्षकर्दमधूप)‡ should be used in the worship of a Śiva-linga. The Padmapurāṇa (Kriyāyogasāra 12. 8) tells us that he who applies the fragrant Yaksha paste to the idol of Hari in the summer attains salvation. We hear of Yakshakardama being used in Jaina ritual also. We find in Someśvara's Kīrtikaumudī (9. 23) that the Kapardiyaksha, a Jaina idol with the head of a bull, is smeared with the Yaksha paste||. The paste was used also for various secular purposes, of which the reference in our poem is an example. We learn from the Nalacampū that it was customary to wash the floor of a palace with water mixed with Yakshakardama*; and the same work describes the walls of a recreation hall as being sprinkled over with Yakshakardama.† The Yaśastilaka likewise describes the walls of a palace chamber as being decorated with pieces of camphor smeared with Yakshakardama‡‡. On festive occasions it seems to have been the practice to perfume the streets by scattering around Yakshakardama powder¶. The Yaksha paste was frequently used for personal decoration. We find in the Skandapurāṇa§ that it is an item in the adornment of Vishṇu on the eve of his marriage. The same work describes Lakshmī as having her body smeared

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§ The Rājanighaṇṭu states that Yakshakardama is used exclusively by worshippers of Śiva (त्र्यक्षपूजनपरैकगोचर). The statement need not be taken literally.

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‡ The Yaksha incense mentioned in the Dhanvantarīya Nighaṇṭu (3. 121) is different (ललनः शालनिर्यासो यक्षधूमोऽग्निवल्लभः).

|| स कर्दमैस्तस्य तनुं कपर्दियक्षस्य यक्षोपपदैर्विलिप्य ।

* यक्षकर्दमाम्बुसिक्तसौधस्कन्ध........(Chap. 7)

† यक्षकर्दमाच्छच्छटोच्छोटितपर्यन्तभित्तिभागे......अपराहविनोदमण्डपे Chap. 7.

‡‡ यक्षकर्दमखचितकर्पूरदलदन्तुरितजातरूपभित्तिनि........वासभवने chap. 4.

¶ Cf. तत्र च वसन्तोत्सवे.........क्रियन्ते प्रतिरथ्यं छुण्टनकानि यक्षकर्दमैः Jinamaṇḍana's Kumārapālaprabandha quoted by Dalal in his Introd. to the Rūpakashaṭka (G. O. S.)

§ Vishṇukhaṇḍa, 8. 5 of Venkaṭācalamāhātmya.

with the Yaksha paste[¶]. A similar reference is found in the Mahānāṭaka which incidentally enumerates the ingredients of Yakshakardama[†]. Śeshakṛishṇa in his Kaṃsavadha speaks of Yakshakardama powder as being used as beauty paint[§].

यमक 10. 24, the wellknown device of repeating words similar in sound but different in sense; (here) duplicate, extremely similar (नलश्रीयमकैर्यमाद्यैः).

यागेश्वर 12. 38, a certain crystal phallus of Śiva. See Notes. The word is spelt also जागेश्वर in the manuscripts as well as in Nārāyaṇa's commentary. The word occurs in the form यागेश्वर in Pūrṇabhadra's Pañcatantra (ed. Hertel) where it is wrongly explained by the editor as meaning 'gold.' See Dr. Venkatasubbia's Note in the Indian Hist. Quarterly, June 1929. As I have pointed out in a supplementary Note in the same journal (March, 1931), the word is found in the form जागेश्वर in the Skandapurāṇa where it means 'a Śivalinga made of stone'—तत्र जागेश्वरं लिङ्गं कृत्वाथ विनिवेशितम्। बाल्यादुपलरूपं तद्वर्षावारिविशुद्धितम्॥ (Māheśvarakhaṇḍa, 11. 6 of Kumārikākhaṇḍa). Yāgeśvara is described in the Naishadha as a water deity lying invisible in the waters (जलं चाविश्य दृश्येतरो, यस्यासौ जलदेवता स्फटिकभूर्जागर्ति यागेश्वरः). It may be noted in this connection that Yageśvara is not the only form of Śiva to be associated with the waters. In Mankhaka's Śrīkaṇṭhacarita (3. 14) there is a reference to the wooden Kapaṭeśvara Śiva, who is described as 'sleeping' in the midst of waters (दधद्वपुः काष्ठमयं जले स्वपित्यनुद्गमायेव दृगग्नितेजसः). See also Rājānaka Jayaratha's Haracaritacintāmaṇi, Chap. 14. The Jñānārṇava Tantra (20. 18) also refers to a Śivalinga abiding in the waters (स्वयंभूबाणलिङ्गं वा वृषशून्यं जलस्थितम्). The Lingapurāṇa (18. 6 of Pūrvārdha) refers to a 'watery phallus' (हेमलिङ्गाय हेमाय वारिलिङ्गाय चाम्भसे। शिवाय शिवलिङ्गाय...॥);

[¶] यत्तकर्दमसंलिप्तसर्वाङ्गे कटकोज्ज्वले Ibid. 9. 102.

[†] विदग्धान्ध्रकामिनीनीरन्ध्रपीनस्तनवदनघनजघनदोर्मूलधाम्मिल्लभारान्तराधिष्ठितश्रीखण्डागुरुकर्पूरमृगमदकुङ्कुमस्तोमसंभृतयक्षकर्दमविमर्दवर्धितविविधगन्धकुसुमबहुलपरिमलोद्गारि.........Act 4.

[§] उव्वहरामि दिव्वङ्गराअक्खमं जक्खकद्दमखोदम् Act 5.

and in another verse describes Śiva as being in the midst of waters (संस्थितायाम्भसां मध्ये 18. 11). A similar reference is found in the Brahmapurāṇa—सलिलाशयलिङ्गाय युगान्ताय नमो नमः 37. 6. The Lingapurāṇa further describes the installation of a Śivalinga in the midst of waters with Vishṇu in the form of a boar under the phallus, and the figure of Brahmā with folded hands on one side.¶ It is probable that the Yāgeśvara-linga was likewise installed amidst waters, and being made of crystal, was invisible as described in Śrīharsha's verse.

It may also be noted that whie the name Yāgeśvara is extremely rare, references to crystal Śivalingas frequently occur in the Purāṇas, and are found even in the Kāvya literature. A crystal phallus of Śiva is mentioned in the Vāsavadattā†, the Daśakumāracarita (1. 2), and the Navasāhasānkacarita (18. 51). The Lingapurāṇa (Chap. 81 of Pūrvabhāga) mentions various Śivalingas made of gold, silver, diverse gems, copper, wood, and the like, and says that a crystal phallus is to be worshipped in the month of Phālguna.

The word यागेश्वर means literally 'the lord of sacrifices', and it is noteworthy that यज्ञेश्वर which means the same thing is an epithet of Śiva. It is true that this epithet is applied also to Vishṇu, but there are Śaiva texts which emphasise Śiva's suzerainty over sacrifices. The Śrīkaṇṭhabhāshya, for instance, says–श्रूयते हि सर्वकर्मणामधिपतिः परमेश्वरः……'गाथपतिं मेधपतिं रुद्रं……।' 'आ वो राजानमध्वरस्य रुद्रम् ।' इत्यादिषु । एतन्मूला स्मृतिरपि परमेश्वरस्य सर्वयज्ञाधिपत्यं वदति……(3. 2. 38).

याचितक 7. 56, something obtained by begging. It is a Smṛiti term signifying clothing or ornaments borrowed from others for wearing on a festive occasion. The poet has this meaning in view—अस्या मुखश्रीप्रतिबिम्बमेव जलाच्च तातान्मुकुराच्च मित्रात् । अभ्यर्थ्य धत्तः खलु पद्मचन्द्रौ विभूषणं याचितकं कदाचित् ॥ Mitākshara on Yājñavalkya 2. 67 says—विवाहाद्युत्सवेषु वस्त्रालंकारादि याचित्वानीतं याचितम्. Cf. याचि-

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¶ विष्णुं वराहरूपेण लिङ्गस्याधस्त्वधोमुखम् ॥
ब्रह्माणं दक्षिणे तस्य कृताञ्जलिपुटं स्थितम् ।
मध्ये लिङ्गं महाघोरं महाम्भसि च संस्थितम् ॥
कृत्वा भक्त्या प्रतिष्ठाप्य शिवसायुज्यमाप्नुयात् ।

End of chap. 76 of Pūrvabhāga.

† स्फाटिकलिङ्गमिव गगनमहातापसस्य……भगवानुडुपतिरुज्जगाम.

तकमण्डनमिव छन्दानुवर्ती परिजन: Yaśastilaka (chap. 4).

युत 19. 22, separated (लघुयुताकान्त:). Nārāyaṇa says 'यु मिश्रणामिश्रणे' क्त:. Cf. Taittirīyasaṃhitā 1. 7. 13–इन्द्रो अस्मे आराच्चिद्द्वेष: सनुतर्युयोतु. Sāyaṇa explains युयोतु as पृथक्करोतु.

यूपद्विप 17. 61, a cloth with which the sacrificial post is wrapped round. The rendering given in the Trans. is wrong. The usual form of the word is यूपहस्तिन्, and the word हस्त is here explained as 'a measure of length', 'a cubit.' See Notes and Extracts. Somanātha in his comm. on the Śāstradīpikā 1. 3. 3. 4 says वाजपेयादौ यूपपरिव्याणशाटकं यूपहास्तिशब्दार्थ:.

योगपट्ट 2. 78, a cloth worn during meditation (श्रितवप्रावलियोगपट्टया). The word occurs also in 11. 18. It is used in Kādambarī (Pūrvabhāga)—एकान्तावलम्बितयोगपट्टिकाम्……गुहाम्. The Sūtasaṃhitā (Jñānayogakhaṇḍa) 6. 9 says योगपट्टं बहिर्वस्त्रं मृत्खनित्रीं कृपाणिकाम् । सर्वाङ्गोद्धूलनं तद्वत्त्रिपुण्ड्रं चैव धारयेत् ॥ (in connection with the custom of religious mendicants).

योग्या 3. 117, practice (योग्यामुपास्ते नु युवां युयुत्सु:). Cf. विप्रयुक्तवनिताजनचेतोदारणे विरचयन्निव योग्याम् Mankhaka 11. 12.

यौवत, a multitude of young women. दिवोऽपि यौवतै: 2. 41; सुभगयौवतमौलिमाला 11. 90; वीरयौवतत्रुटद्भुजाकम्बु……12. 35; यौवतविभ्रमोद्भव: 16. 109.

रत्नाचल 12. 67, see under रोहण.

राजदन्ता: 7. 46, the four frontal teeth (राजौ द्विजानामिह राजदन्ता:). The Trikāṇḍaśesha says राजदन्तास्तु चत्वारो दशनानां पुर:स्थिता:. Cf. Śṛingāradhanadaśataka (Verse 67)—राजन्ते सुतनोर्मनोरमतमास्ते राजदन्ता: पुर: (Kāvyamālā, Part XIII).

राम्भ 17. 187, a bamboo stick (यतिहस्तस्थितैस्तस्य राम्भैरारम्भि तर्जना). See Notes.

रूपक 18. 12, a statue. From रूप. The meaning of the word has been discussed in I A (1913, P 27). There is, however, no doubt that रूप very often means a 'statue'. The Kathāsaristāgara distinguishes between a रूपकृत् and a चित्रकृत्—

अथागाच्चित्रकृत्तेन पथा रूपकृता सह ।
स स्तम्भं वीक्ष्य सुश्लक्ष्णं तत्र गौरीं समालिखत् ।
रूपकारोऽपि शस्त्रेण क्रीडयैवोल्लिलेख ताम् ॥ 37. 8, 9.

Cf. शालभञ्जिकाद्यनेक[illegible]ता:…प्रासादा: Upamitibhāvaprapancakathā P 55; सुदारुवत् रूपनिर्माणस्य ibid. P 123. The word occurs also in Naishadha 2. 83 where it may have the same meaning, though differently explained by the commentators. The form रूपक in the sense of 'an image' is found in the Tilakamanjarī— उभयतोनिरूपितनिरुपमानरतिप्रीतिरूपकम्.........कुसुमशरासनम्. The word is used thrice in the Udayasundarikatha—उत्कीर्णलिखितलेपितानल्परूपकोपशोभावत्यन्तर्मण्डपे; द्वारशाखोपशोभारूपकमात्रम्; समन्ताद्विपञ्चितानेकस्वरूपाणि रूपकाणि.

रोप, an arrow (रोपशिखी 4. 87; चापरोपैः 8. 105).

रोहण 5. 125; 12. 90 (मणिप्ररोहेण विवृध्य रोहणः), a legendary mountain located in Ceylon and supposed to produce jewels at the rumbling of clouds for the benefit of all comers. It is referred to as रत्नाचल in 12. 67. See also विदूराद्रि. The Rohaṇa mountain is mentioned in Vāsavadattā—रोहणगिरिं सकलगुणरत्नसमूहस्य; in Udayasundarīkathā—निक्षिप्य भूमावुपर्युपविष्टस्य कृपणस्य वित्तमिति रोहणस्य च मणिचक्रमनादेयमन्यथा भुजबलेनोन्मथ्य रोहणनगेन्द्रं......किं नाम न गृह्णामि ......रत्नसर्वस्वम् P 56; in Bālarāmāyaṇa 10. 49—जनश्च वाक्सुधासूतिर्मणिसूतिश्च रोहणः। नान्यत्र सिंहलद्वीपान्मुक्तासूतिश्च सागरः॥ and other passages; in Upamitibhāvaprapancakathā P 865–खनामि रोहणं यावत्पातालतलमुच्चकैः and in Abhinanda's Rāmacarita 24. 26—विभीषणकणः कोऽसौ सति रावणरोहणे.

लक्षण 10. 81, see under उद्देश.

लङ्गिमन् 19. 53, beauty. See Notes for variants. Cf. Vidagdhamādhava 3. 44—लङ्गिमतराङ्गि.

लज्जित 18. 64 (used as a noun), a bashful act (संभुजिक्रियारम्भविघ्नघनलज्जितैर्जिताम्).

लतावेष्टितक 7. 97, a kind of embrace (अपि भ्रमीभङ्गिभिरावृताङ्गं वासो लतावेष्टितकप्रवीणम्).

ललाटिका 15. 33, a gold chain worn across the forehead (ललाटिकासीमनिचूर्णकुन्तलाः). ललाट+कन् by 'कर्णललाटात् कनलंकारे.' The Vaijayantī (and not Halāyudha, as stated by Nārāyaṇa) gives पत्रपाश्या as an equivalent. Hemacandra does the same. Acc. to Halāyudha, ललाटिका is an ornamental line painted on the forehead (रचिता ललाटपट्टे ललाटिका कथ्यते रेखा), but this meaning is not applicable here. The word is used in the Āryāsaptaśatī in the same sense as in the Naishadha—सुतनु ललाटनिवेशितललाटिके (Verse 529).

लवणस्यति 19. 18, to desire to have salt (तुरगसमजः.........लवणस्यति).

लसड्डिम्ब (v. r ललड्डिम्ब) 22. 53, a top (बालेन नक्तंसमयेन मुक्तं रौप्यं लस(ल)ड्डिम्बमिवेन्दुबिम्बम्). See Notes for the variant. Nārāyaṇa remarks डिम्बं ललाडिम्बमिति वा गौडदेशभाषायां भ्रमरकस्य संज्ञा। महाराष्ट्रभाषायां कान्यकुब्जभाषायां च 'भवरा' इति संज्ञा। Īśānadeva says गौडदेशे भ्रमरकस्य 'लाडिम्ब' इति नाम Cf. the Bengali word लाटिम, a top; Assamese लाट्टुम. The word लडड्डुमरु used in the Bṛihatkathāmanjarī 9. 2. 55 (also लडड्डुमरुक in 9. 1. 648) seems to be a corruption of ललड्डुमरु—पिशाचशाकिनीयुक्तं लडड्डुमरुमण्डलम्. (डमरु is a kind of drum generally used by the Kāpālikas). The word ललड्डिम्ब seems to have been corrupted into लडड्डिम्ब, whence लाडिम्ब and लाटिम followed.

लाक्षणिक 10. 115, having a secondary significance (साक्षात् सुधांशुर्मुखमेव भैम्या दिवः स्फुटं लाक्षणिकः शशाङ्क). See Notes.

लिखितपठित 19. 36, written and read about; described; known (लिखितपठिता राज्ञो दाराः कविप्रतिभासु ये, शृणुत शृणुतासूर्यंपश्याः). Cf. Anargharāghava 1. 31—इक्ष्वाकूणां लिखितपठिता स्वर्वधूगण्डपीठक्रीडापत्रप्रकरमकरीपाशुपाल्यं हि वृत्तिः. Rucipati remarks that it is a popular expression (लोकोक्तिरियम्).

वट 16. 107, a fried ball of pulse, a kind of dainty. Cf. क्षीरवट 16. 98, a वट of this kind cooked in milk. Nārāyaṇa says क्षीरवटैः दुग्धमध्यक्षिप्तैर्माषसाधितैर्वटकाख्यैः. The word occurs in Kāśikhaṇḍa 80. 49 of Uttarārdha—फेणिका वटकाश्चैव पायसञ्च सशर्करम्; in Jñānārṇava Tantra 5. 19—वटकः कुङ्कुमाकारः पायसं हेमसंनिभम्; and in Dvyāśrayakāvya of Hemacandra 3. 141—माषान् प्रतिसिषेवेऽन्यो वटकानि विषेचितुम्.

वटी 7. 79, a small cowrie, an insignificant amount. 'जातं वटीमप्यधुना न लब्धुम्,' not worth even a cowrie. Nārāyaṇa remarks 'वटः कपर्दे न्यग्रोधे' इति विश्वः। 'स्त्री स्यात् काचिन्मृणाल्यादिविवक्षापचये यदि' इत्यमरसिंहवचनादल्पो वटो वटी.

वत्सिमन् 3. 55, childishness (धिक् चापले वत्सिमवत्सलत्वं). Nārāyaṇa says वत्सस्य बालस्य भावो वत्सिमा बालत्वम्.

वदावद 19. 24, a speaker, in पराङ्कवदावद, a slanderer. Amara says 'वदो वदावदो वक्ता'.

वरटा 1. 135, the female of a swan (नवप्रसूतिर्वरटा तपस्विनी). The word is used in Kāśikhaṇḍa 3. 68 (Pūrvārdha)—कण्डूयमाना वरटा स्वचञ्चु-

पुटकोटिभिः। हंसं कामयमानन्तु वारयेत् पक्षधूननैः ॥

वरण (m) 2. 86, a wall.

वरवर्ग 16. 55, the members of the bridegroom's party in a marriage.

वराटराट् 16. 111, 117, the king of Vidarbha or Berar. The variant विराटराट् is found in some commentaries.

वर्गणा 10. 65, accumulation (इति स्तुवन् हुंकृतिवर्गणाभिः).

वर्धकिन् 19. 54, a carpenter (वर्धकिना दिवः).

वर्धमानक (m) 2. 26, an earthen vessel. See under नीराजन.

वर्षोपल 16. 100, 'hailstone', a kind of sweetmeat ball (वर्षोपलगोलकावली). Vidyādhara remarks खण्डरचिता गोलकाः कर्पूरवासिता भक्षविशेषा वर्षोपलाः कथ्यन्ते. Īśānadeva says वर्षोपला विरसोलाः खण्डनिर्मिताः त एव गोलकाः. Jinarāja remarks वर्षोपला वरगोलेति भाषया प्रसिद्धाः. See also under चाक्रिका.

वलना 3. 118, moving, turning; (here) making (e. g. of pictorial designs), same as रचना. 'पत्रावलीनां वलना'. Cf. Brahmavaivartapurāṇa (Janmakhaṇḍa) 28. 96—पत्रावलीं सुवलितां सुकपोले चकार ह. The word is used in the sense of 'moving about' in the Haravijaya 2. 31–नृत्तवलनासु; वलनाकुलषट्पदाः ibid. 3. 47.

वाक्पारीण (वाक्पार+ख) 22. 140, beyond the range of speech (वाक्पारीणरुचिः).

वातकिन् 18. 12, gouty (धुवञ्शिरो जरावातकी). Cf. Hemacandra's Mahāvīrasvāmistotra—जिन त्वदाज्ञामवमन्यते यः स वातकी नाथ पिशाचकी वा (Kāvyamālā, Part 7).

वामदेव्य 17. 194, the name of a Sāma or Vedic chant, the cult of which involved promiscuous relations with women (कम्रं तत्रोपनम्राया विश्वस्या वीक्ष्य तुष्टवान्। स मम्लौ तं विभाव्याथ वामदेव्याभ्युपासकम् ॥) Nārāyaṇa says वामदेवेन मुनिना दृष्टं ब्रह्मसाम 'कया नश्चित्र—' इत्यादि वामदेव्यं नाम साम तस्य ब्रह्मविद्याया अभ्युपासकम्... । 'वामदेव्योपासने सर्वाः स्त्रियः उपसीदन्ति' इति श्रुतिः। 'दृष्टं साम' इत्यर्थे वामदेवाड्ड्यड्ड्यौ' इति ड्यः। The cult or Vrata of the Vāmadeva Sāma is described in the Chāndogya Upanishad 2. 13, which says न काञ्चन परिहरेत् तद्व्रतम्. Both Śamkara and Ānandagiri take this literally and defend the obscene rite as being prescribed by Śruti. The Vāmadevya cult is personified by Ānandarāyamakhin in his allegorical play Vidyāpariṇayanam, Act 5.—'इष्टाङ्गलक्षितरतिक्रमशोभितैषा, शृङ्गारिणी विजयते धुरि वामदेव्या। ......हृद्यां च कीर्ति-

मियमातनुते हि विद्या ॥' ......ऋत्वङ्गभूतहिंकारप्रस्तावोद्गीथप्रतिहारनिधनेषु योषिदुपमन्त्रणसहशयनाद्यभेदप्रतिपत्तिरूपेयमङ्गावबद्धोपासना... ...कस्य वा मनो न हरति ।

वाह 1. 66, a horse, in वाहवाह 'riding'. Vidyādhara explains वाहवाह as 'a horseman.'

विकटायित, a flash; a charming display. कटाक्षरुचिच्छटानां...विकटायितम् 11. 40; श्रीकटाक्षविकटायितकोटि: 21. 44. In 18. 19 विकट means 'beautiful' or 'loud' (किन्नरीविकटगीतिझंकृति:). The Viśvaprakāśa says 'विकट: सुन्दरे प्रोक्तो विशालविकरालयो:'.

विघसीकृत 22. 118, reduced to dregs (निपीय देवैर्विघसीकृतायां......सुधायाम्). विघस 'remnant of food' is used in Āryāsaptaśatī—बकविघसपङ्कसारा न चिरात् कावेरि भवितासि; in Anargharāghava 4. 22—प्राक्कवलग्रहस्य विघसीभूतेष्वपि क्षत्रियक्षुद्रेषु क्षुधितश्चिरेण परशु:; in Sāmbapancāśikā (verse 27)—आमावस्यं विघसमिव खे तत्कलाशेषमश्नन्.

वितायमान 10. 74, being spread out; spreading (आसीदथर्वा......वितायमाना......श्रुतिर्यदीयोदररोमरेखा). The word may be derived from तन् (passive) which takes the forms तन्यते and तायते by 'तनोतेर्यकि.' It may be derived also from 'तायृ सन्तानपालनयो:'. Cf. Bhāgavata 4. 1. 22—वितायमानयशस: (Comm. says अप्सर:प्रमुखैर्वितायमानं विस्तार्यमाणं यशो येषां ते); स वाजिमेधेन......वितायमानेन मरीचिमिश्रै: ibid. 6. 13. 21.

विदर 8. 38, a cavity, a slit (विदरप्रणालीरेखा).

विदुषिब्रुवा 9. 43, a woman who calls herself learned (न लज्जसे वा विदुषिब्रुवा कथम्). Nārāyaṇa remarks विदुषी इति ङीप: पचाद्यजन्ते ब्रुवशब्दे परे 'घरूप—' इति ह्रस्व: । पचादिषु ब्रुव इति पाठसामर्थ्यादेव च वचिगुणौ न भवत:. Cf. सर्वविद्ब्रुव 21 91, one who pretends to be all-knowing (त्वय्यशेषविदि जाग्रति शर्व: सर्वविद्ब्रुवतया शितिकण्ठ:).

विदूराद्रि same as रोहण q. v. घनध्वानजरत्नमेदुर: तथा विदूराद्रि: 12. 55. Cf. Haravijaya 16. 25–यस्योत्थिताभिनवरत्नशलाकयेव लक्ष्मीरुर:स्थलविदूरभुवा विदध्रे. Alaka remarks विदूरो वालवायशैल: । देशविशेष इत्यन्ये । Cf. also Yaśastilaka (chap. 3)—रत्नाङ्कुररोमाञ्चकञ्चुकिनि विदूरभूधरे.

विद्या 1. 4, 5. The different branches of learning are referred to as being fourteen and eighteen in number. The fourteen sciences are the four Vedas and their six Angas, Mīmāmsā, Nyāya, the Law Books and the Purāṇas. In 1. 5 the number is spoken of as being eighteen (अगाहताष्टादशतां) by including Medicine, Military Art, Music and Polity.

विमान 10. 107, an open palanquin carried on men's shoulders (विमानेन सभां विशन्तीं). Cf. विमानवाहाः 11. 23; विमानधुर्याः 13. 1 'palanquin bearers.' It should be noted that विमान does not mean here 'an aerial car.' In the above sense, विमान is the same same as कर्णीरथ. Appayadīkshita in his comm. on Yādavābhyudaya 12. 88 remarks—कर्णीरथः प्रवहणं डयनं च समं त्रयमित्यमरकोशव्याख्याने पुंसामंसैरुह्यमानः विमानाख्यो रथः कर्णीरथ इति क्षीरस्वामी. In the printed edition Kshīrasvāmin says कर्णीरथः......पुंस्कन्धोह्यमानो रथः......डयन्ते बिहायसा यान्तीव अनेन (डयनम्) विमानाख्यम्. In Jayantavijaya 13. 77, 79 the bridegroom comes to the bride's place in a विमान.

विस्र 22. 50, raw smelling (छित्वा शिरोऽस्राणि...विस्राणि). Cf. Anargharāghava 4. 25—रुधिरवसाविस्रगन्धिः कुठारः.

वीरपट्टिका 15. 61, a gold band worn by men across the forehead (नलस्य भाले मणिवीरपट्टिका......). Īśānadeva gives वीरुटी as an equivalent. Cf. पाटलापटलमभ्युदगच्छद्वीरपट्टघटनाधिललाटम् Mankhaka 12. 2;

आलिख्य वीरपट्टे यन्त्रमिदं स्वमस्तकार्पितं कृत्वा ।
युध्यन् प्रत्यर्थिनमपि हत्वा यात्यव्रणाङ्कितो योद्धा ॥
Prapancasāra Tantra 32. 23.

The Skandapurāṇa (Vishṇukhaṇḍa) refers to a very similar ornament—कनकपट्टञ्च सरत्नं मुकुटे दधौ (8. 5 of Venkaṭācalamāhātmya). Cf. also Yaśastilaka 2. 224—क्षितिरमण ललाटे पट्टबन्धस्तवास्तु. The comm. explains पट्टबन्ध as मस्तकालंकार.

वीरयते 12. 27, to act like a hero (इतोऽपि किं वीरयसे न). The form वीरयस्व occurs in Aitareya Brāhmaṇa 12. 9 in this sense.

वीरहन् 17. 197, one who allows the sacrificial fire to die out by neglect (तेनादृश्यन्त वीरघ्ना न तु वीरहणो जनाः). Kshīrasvāmin and Hemacandra derive the word thus वीरयते वीरोऽग्निस्तमुपेक्षया हन्ति. This explanation does not seem to be correct. The word वीरहत्या occurs in Manu 11. 41—अग्निहोत्र्यपविध्याग्नीन् ब्राह्मणः कामकारतः । चान्द्रायणं चरेन्मासं वीरहत्यासमं हि तत् ॥ Kullūka explains वीर as पुत्र and both he and Medhātithi quote the following Śruti–'वीरहा वा एष देवानां भवति योऽग्निमुद्वासयते' Taittirīyasaṃhitā 1.5.2. The Śruti is quoted also in the Śāmkarabhāshya 3. 4. 18‡. The word वीर thus means 'a child' and वीरहन् is a child-murderer. He who neglects the Sacred Fire is, according to the above Śruti, the murderer of the child of the gods i. e. Fire. Manu, on the other hand, says that the offence of neglecting the sacrificial fire is as grave as वीरहत्या or child-murder. According to this version, it would seem that a man who failed to maintain the Sacred Fire was relegated to the position of a वीरहन् or child murderer, and gradually वीरहन् itself came to mean a sinner who allowed the sacrificial fire to become extinct.

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* Cf. the following Śruti quoted in the Mātharavṛitti on Sāmkhyakārikā (2)—'ब्रह्मणे ब्राह्मणमालभेत क्षत्राय राजन्यं......तपसे तस्करं नारकाय वीरहणम्' Vājasaneyisaṃhitā 30. 5; Taittirīya Brāhmaṇa 3. 4. 1

It may be noted that वीर is frequently used in the sense of पुत्र in the Vedic literature. See, for instance, Sāyaṇa on Ṛigveda 10. 68. 12 (स हि गोभिः सो अश्वैः स वीरेभिः); ibid. 10. 115. 8 (त्वया सुवीरा द्राघीय आयुः प्रतरं दधानाः) and other passages. The word is used in this sense also in the following and other passages cited in the Kauśikasūtra—वीरान् मे प्रततामहा दत्त वीरान् मे ततामहा दत्त वीरान् मे पितरो दत्त पितॄन् वीरो याचति 11. 88 25 (in connection with पिण्डपितृयज्ञ); वीर्यं पितृभ्य आहार्षं वीरवन्तो गृहा ममेति 11. 89. 12. Keśva in his Paddhati on the same work (4. 35) speaks of a वीरकर्म which seems to be the same as गर्भाधान. Similarly, in the Pāraskaragṛihyasūtra 1. 4, in the verse वीरसूर्देवकामा स्योना शन्नो भव द्विपदे शं चतुष्पदे recited during the marriage rites, the word वीरसू is explained as सत्पुत्रजननी in the commentary of Gadādhara. Cf. Taittirīya Brāhmaṇa 3. 8. 13.

With regard to वीरहन् the word is rarely used in its original sense of child murderer, and found only in the sense of नष्टाग्नि, this being the meaning given by Amara and Hemacandra, and recognised by the Smṛitis*. The word seems, however, to be used in the original sense in the following passages of the Lingapurāṇa—मातृहा पितृहा चैव वीरहा भ्रूणहा तथा (Pūrvabhāga 65. 174); गोघ्नश्चैव कृतघ्नश्च वीरहा ब्रह्महा भवेत् (ibid. 82. 118). The above conclusion is based on the fact that in similar enumerations of crimes found in the Padmapurāṇa (Uttarakhaṇḍa) the word बाल is substituted for वीर, e. g. ब्रह्महा हेमहारी वा बालहा गोघ्न एव च 133. 32; भ्रूणहत्या बालहत्या गोहत्या च विशेषतः ibid. 75. 13. The Lingapurāṇa is a more archaic work than the Padma, and it is very probable that the former uses the older expression.

The word वीरहन् is extremely rare in the Kāvya literature.

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† Cf. Vasishṭhasmṛiti 1. 17—सूर्याभिनिर्मुक्तः ……..वीरहा ब्रह्मोज्झ इत्येनस्विनः; Gautamadharmasūtra 2. 6. 15 and Haradatta thereon.

The expression वीरहत्या is found in the Śaṃkaradigvijaya of Vidyāraṇya—वीरहत्यामवाप्तोऽसि वह्नीनुद्वास्य यत्नत: 8. 26.

वृत्ताधिरूढ 7. 97, a kind of embrace by women resembling the climbing of creepers on trees (क्रमोद्गता पीवरताधिजङ्घं वृत्ताधिरूढं विदुषी किमस्या:). 'बाहुभ्यां कण्ठमालिङ्गय कामिनी कान्त उत्थिते । अङ्कमारोहते यस्य वृत्तारूढः स उच्यते ॥' Cf. वल्लीपुरन्ध्रिपटलं घटिताभिरामवृत्ताधिरूढकमुपैति परामभिख्याम् Haravijaya 5. 33.

वृत्तसमाप्तिलिपि 10. 86, lit: a circular terminal script, the Visarga (द्विकुण्डली वृत्तसमाप्तिलिप्याः.......काये यदीये निरमायि सारैः). Nārāyaṇa takes the word to mean also 'the round circular figures (resembling the Nāgari छ) put at the end of a manuscript'. This is exactly the meaning of the word समाप्तिलिपि used in 16. 98 (समाप्तिलिप्येव भुजिक्रियाविधेः......वर्तुलया). Nārāyaṇa says समाप्तिसूचिकया छकाररूपपुष्पिकारूपया......ग्रन्थलेखनसमाप्तिपत्रे समाप्तिसूचकं छकारादिवर्तुलमक्षरं क्रियते. In Anargharāghava 6. 70 the Sudarśana wheel of Vishṇu is called सकलदानवर्जीवितव्यविद्यासमाप्तिलिपिः.

वेशन्त 8. 35; 11. 54, a pool of water, a small tank.

वेष्टक 19. 16, in नवेष्टकवेष्टना. Trans. follows the construction नव+इष्टकवेष्टना. But Cāṇḍūpaṇḍita construes the expression also as न वेष्टकवेष्टना and explains वेष्टक as a kind of resin used for catching birds. He gives चेप as an equivalent. See Notes. Cāṇḍū's explanation is found also in Īśānadeva and Jinarāja, but the latter two give another very curious meaning of वेष्टक—'latrine'! Jinarāja says वेष्टकस्य वेटउ इति नाम्ना प्रसिद्धस्य हदनस्थानस्य वेष्टना आवरणभित्तिः, but he has the good sense to remark तत् जुगुप्सादोषदुष्टत्वादुपेक्ष्यम्.

वैमानिक 16. 129, a god (कुसुमवृष्टिरेष वैमानिकानाम्).

वैश्वस्त्य 15. 55, widowhood, from विश्वस्ता 'a widow.' 'नलात् स्ववैश्वस्त्यमनाप्तुमानता नृपस्त्रियः'.

वैसारिण 9. 110, a fish, in वैसारिणकेतन 'the fish-bannered (god of love).'

वैहासिक 19. 64, a jester (भानुस्ताम्यद्वनरुहवनीकेलिवैहासिकोऽयम्). Cf. मृदुमृणालिनीवनविलासवैहासिकस्त्विषां वितपते पतिः Anargharāghava 4. 4; नूनमन्योन्येषां वैहासिकाः कपयो दशकण्ठमुल्लुण्ठयन्ति ibid. Act 6.

व्युत्तिष्ठते 20. 124, to oppose; to resist; (here) to say something in opposition (इति व्युत्तिष्ठमानायां तस्यामूचे नलः प्रियाम्).

शम्बाकृत 20. 83, ploughed twice; (here) doubly pierced (त्वया शम्बाकृतं क्षतम्). Nārāyaṇa says प्रथमं फालकृष्टे क्षेत्रे पुनरपि सीरावदारणवत्

प्रथमकृतनखक्षतमध्य एव पुनरपि गाढतरं नखक्षतं यदारोपितं तत्……। 'शम्बाकृतं द्वितीयं स्यात्' इति निघण्टुः। शम्बाकृतं, 'कृञो द्वितीय—' इति डाच्। लक्षणया प्रयोगः। The second ploughing is in a reverse direction. The Siddhāntakaumudī says शम्बशब्दः प्रतिलोमे. The Kāśikā says शम्बाकरोति अनुलोमकृष्टं क्षेत्रं पुनः प्रतिलोमं कृषतीत्यर्थः. The Kalāpa (Cal. ed.) reads सम्ब. Durgasimha remarks सम्बाकरोति पुनस्तिर्यक् कर्षतीत्यर्थः. The word शम्ब is explained also as meaning 'a kind of ploughshare.' Abhayatilaka in his commentary on Hemacandra's Dvyāśrayakāvya 19. 36 (दर्मां…शम्बाकृतबीजाकृतामिव) says शम्बं तिर्यक् कृता शम्बाकृता अनुलोमं कृष्ट्वा पुनस्तिर्यक् कृष्टा इत्यर्थः। अन्ये त्वाहुः शम्बसाधना कृषिरिति शम्बेन हलभेदेन कृष्टेत्यर्थः.

शरोपासन 14. 54, archery practice (स्मारी शरोपासनवेदिकेव).

शर्कराचल 21. 154, in दानान्तःश्रुतशर्कराचल……, the ceremonial "mountain" of sugar (a heap measuring eight Bhāras) given away by pious donors together with four other smaller "mountains" called Vishkambhaparvata. Three golden trees are planted on the "mountain", while on the smaller "mountains" are placed idols of Cupid, Kubera and Brahmā as well as a golden image of the Surabhi cow. It was customary to give away similar "mountains" of butter, salt, paddy, cotton and sesamum seeds. The Matsyapurāṇa seems to be the only work which gives full details about these "mountains", and the relevant chapters of it are quoted in full by Aparārka in his commentary on Yājñavalkya 1. 208.

शाम्बरी 6. 14, magic; illusion (शाम्बरीशिल्पमलक्षि दिक्षु). The word is from शम्बर, a demon famous for his magical skill. Cf. Naishadha 20. 130—अम्बुनः शम्बरत्वेन माययैवाविरभूदियम्; also 10. 123—छद्मैव तच्छम्बरजं……In both the examples शम्बर means also 'water'. The word शाम्बरी occurs in the Lingapurāṇa (27. 198 of Uttarārdha) as the name of one of the deities or शाक्तिs mentioned in connection with a Tantric rite in which the king undergoes a ceremonial bath for the attainment of victory. शाम्बरी and शाम्बरिक are used in the sense of 'magic' and 'magician' respectively in the Śivārkamaṇidīpikā on Śrīkaṇṭhabhāshya (3. 2. 6) Vol. II, P 232— शाम्बरिकदर्शितप्रपञ्चस्य ……शाम्बरीप्रसरणमात्रकालावसायित्वेन च यथाश्चर्यरूपत्वम् etc. Cf. Mallikāmāruta, Act 1—पौष्पेषवी शाम्बरी. The form शाम्बर occurs in the Yogavāśishṭha Rāmāyaṇa (Vairāgyaprakaraṇa) 12. 12—

वत मूढा वयं सर्वे जानाना अपि शाम्बरम्. Comm. says शाम्बरं शम्बरसंबन्धि। मायेयमिति भावः.

शूकशिखा 4. 11, the pointed beard of corn (निविशते यदि शूकशिखा पदे).

श्यैनंपाता 19. 12, hawking; hunting. Nārāyaṇa says श्येनानां पातः श्येनपातः सोऽस्यां क्रियायां वर्तते श्यैनंपाता मृगयेति 'घञः सास्यां क्रियेति ञः', 'श्येनतिलस्य पाते ञे' इति मुम्.

श्रवःपत्र 7. 62, an earring (श्रवःपत्रयुगे प्रणालीरेखैव धावत्यभिकर्णकूपम्).

षडभिज्ञ 21. 88, a name of Buddha. The six अभिज्ञाs or supernatural faculties are the power of seeing unseen things, the power of hearing unheard sounds, the knowledge of the minds of others, the recollection of previous births, the destruction of the sources of human passion (आस्रवक्षय), and miraculous powers in general (ऋद्धि). See Kshīrasvāmin on Amara 1. 14 and Hemacandra on his Abhidhānacintāmaṇi 2. 147. Sarvānanda in his commentary on the Amarakosha explains the word as meaning 'one who has the knowledge of the six Pāramitās' (see above under दानपारमिता). Rāyamukuṭa mentions both the interpretations, and attributes the latter explanation to a Sarvadhara. Nārāyaṇs gives the last two faculties as अविद्यास्मितारागद्वेषाभिनिवेशाख्यपञ्चक्लेशक्षयः and अणिमादिसिद्धिः. Acc. to Vidyādhara and Īśānadeva, they are the power of walking in the sky (वियद्गतम) and the capacity to form a plurality of bodies (कायव्यूहनिर्माणम्).

सञ्चक 22. 47, 48, a mould (in which the outlines of the thing to be reproduced are inscribed in an inverted fashion) (विधिर्विधत्ते विधुना वधूनां किमाननं काञ्चनसञ्चकेन). Nārāyaṇa says सञ्चके हि निष्पाद्यस्य वस्तुनो निम्नोन्नतभागा विपरीता एवोत्कीर्यन्ते. He remarks that the thing is called ढस in the language of Mahārāshṭra. Cāṇḍūpaṇḍita on 22. 48 explains सञ्चक as मुद्राबिम्ब, while on 22. 47 he explains it as बीजक (v. r वीचक). Jinarāja gives प्रतिबिम्बक as an equivalent. Cf. Assamese साँच, a mould; an impression.

सत्प्रतिपक्ष 17. 79, one of the fallacies of the Nyāya system (see Appendix I). It may be described as an ambiguous or inconclusive statement, being counterbalanced by a contrary proposition of equal force. Gotama and Vātsyāyana call this Prakaraṇasama, but the term सत्प्रतिपक्ष occurs in Vācaspati's Nyāyavārtikatātparya-ṭīkā (P 342 Kāśī Sanskrit Series). For a detailed explanation of this fallacy see Athalye—Tarkasamgraha (Notes P 306).

सपत्राकृत 22. 25, severely wounded (पत्रिः स्मरेणाङ्कमयः सपत्राकृतो भवद्भ्रूयुगधन्वना यः). The suffix is डाच् by 'सपत्रनिष्पत्रादतिव्यथने'. Bhaṭṭoji says सपत्राकरोति मृगम्। सपुङ्खशरप्रवेशनेन सपत्रं करोतीत्यर्थः। Cf. सपत्राकृतशत्रूणां संपराये Kirtikaumudī. 2. 4; निष्पत्राऽकुरुतासुरानपि सुरान् मारः सपत्राऽकरोत् Vidyāraṇya's Śaṃkaradigvijaya 5. 84.

सप्ततन्तु 11. 100, a sacrifice (व्यापत् सदाशयविसारितसप्ततन्तुजन्मा...जगन्ति यशःपटश्च). The word literally means 'that which has seven Tantus', but the meaning of Tantu is not clear. Acc. to Kshīrasvāmin, the reference is to the seven metres (सप्तभिः छन्दोभिस्तन्यत इति). Hemacandra says पशुबन्धार्थं सप्त तन्तवोऽत्र सप्ततन्तुः; but he explains the seven Tantus also as the seven varieties of the Soma sacrifice, and quotes the following definition—यदाह—"अग्निष्टोमादयः संस्थाभेदाः सप्ताऽस्य तन्तवः" इति. Bhānucandra in his comm. on the Kādambarī (N. S ed. 1928, P 108) says प्रयाजादीनि षडङ्गानि सप्तमः प्रधानमिति सप्त तन्तवः. Sāyaṇa in his comm. on the Ṛigveda 10. 124. 1 gives two explanations of the word. Acc. to one, the reference is to the seven varieties of the Soma sacrifice (Agnishṭoma, Atyagnishṭoma, Ukthya, Shoḍaśin, Vājapeya, Atirātra and Aptoryāma). The other explanation is सप्त तन्तवस्तानितारः कर्मणां विस्तारयितारः होत्राद्याः सप्त वषट्कर्तारः यस्य. The last explanation is the most probable. Tantu means here 'one who extends', an organiser i. e. the officiating priest. The word is used in this sense in Bhāgavata 4. 24. 37—चातुर्होत्राय तन्तवे, preceded by नमः पङ्कजनाभाय... वासुदेवाय...(Śrīdhara says चातुर्होत्रं कर्म तस्मै तत्साधनायेत्यर्थः। कुतः तन्तवे तद्विस्तारकाय). The word is used in this sense also in Bhāgavata 3. 19. 28—नमस्तेऽखिलयज्ञतन्तवे (addressed to the Varāha incarnation of Vishṇu). Here Tantu clearly means विस्तारक, though the commentator says अखिलयज्ञानां तन्तवे विस्ताराय कारणायेति वा. Here, too, it would be more natural to take the word in the same sense as in the other passage. सप्ततन्तु thus means 'that which has seven organisers i. e. priests'. The seven priests are enumerated in the Taittirīya Āraṇyaka 3. 5 in connection with the Saptahotṛimantra. Sāyaṇa remarks होताऽध्वर्युराग्नीध्रो ब्रह्मा प्रस्तोता प्रतिहर्ता उद्गातेति सप्तसंख्याका होमनिष्पादका अत्रोक्ता इत्ययं मन्त्रः सप्तहोतेत्युच्यते.

In the Naishadha verse in question the word सप्ततन्तु means at first sight 'seven-threaded' (see Footnote to Trans.), but the ordinary meaning of तन्तु i. e. 'thread' does not seem to have anything to do with 'a sacrifice.' Hemacandra, it is true, says in one of his explanations that 'the seven threads' are the cords with which the sacrificial animal is tied (see above), but this explanation appears to be fanciful and is not probably supported by any earlier authority. In the verse of our poem, the alternative meaning 'seven-threaded' is mere word play or शब्दच्छल employed for the purpose of Virodhābhāsa or Apparent Contradiction. A similar wordplay is found in the Jānakīharaṇa 6. 34-यो धर्मस्य धृतः सप्ततन्तुभिः सगरादिभिः । तन्तुः स एव सम्राजा सम्यगालम्बितस्त्वया ॥

समर्थना 18. 136, compensation (e. g. for an offence). 'नो तदागसि परं समर्थना.'

सरट 18. 148; 16. 52, a lizard.

सर्वस्वार 17. 202, a Vedic sacrifice in which the sacrificer commits suicide, usually a man suffering from some incurable disease with little hope of life. Śrīharshā says आनन्द निर्दियायं पुरे तत्रात्मघातिनम् । सर्वस्वारस्य यज्वानमेनं दृष्ट्वाथ विव्यथे ॥ Varadattasuta Ānartīya remarks in his comm. on Śāṃkhāyanaśrautasūtra 15. 10. 1. —सर्वस्वारो नामैकाहः । स सर्वगायत्रो मरणकामस्य यजमानस्य भवति प्रयोगान्तरे च स्वर्गकामस्य (Hillebrandt's ed. Vol. II. P 311).

संप्रज्ञात 21. 119, a kind of Yogic meditation or Samādhi, in which the object of meditation remains distinct, though the mind is absorbed in its contemplation; as opposed to the असंप्रज्ञात variety, in which the distinction between the worshipper and the worshipped is completely obliterated. Śrīharsha says इत्युदीर्य स हरिं प्रति संप्रज्ञातवासिततमः समपादि. Nārāyaṇa says ध्येयध्यातृभावयुक्तसाकारध्यानसमाधिः संप्रज्ञातः, संवित्संवेद्यविलोपेन निराकारस्वप्रकाशपरमानन्दलक्षणात्मसाम्राज्यध्यानसमाधिरसंप्रज्ञात इति योगशास्त्रम्. The Samprajñāta Samādhi is called Samāpatti in the Yogasūtras, and known also as Savikalpa Samādhi. Vācaspati says in his commentary on the Pātanjala Bhāshya (Samādhipāda)—तेषु ग्रहीतृग्रहणग्राह्येषु स्थितस्य धारितस्य ध्यानपरिपाकवशादपहतरजस्तमोमलस्य चित्तसत्त्वस्य या तदञ्जनता तदाकारता सा समापत्तिः संप्रज्ञातलक्षणो योग उच्यते. The various modes of संप्रज्ञातसमाधि are described in the Yogasūtras (Samādhipāda). Śivopādhyāya in his comm. on the Vijñānabhairava (Kashmir Sanskrit Series) refers to another classification—'हृदीव बाह्यदेशेऽपि यस्मिन् कस्मिंश्च वस्तुनि। समाधिराद्यः सन्मात्रे नामरूपपृथक्स्थितः ॥' इति दृश्यानुविद्धसविकल्पकः समाधिः। शब्दानुविद्धं सविकल्पकं समाधिमाह तत्रैव (वाक्यसुधायाम्) 'अखण्डैकरसं वस्तु सच्चिदानन्दलक्षणम्। इत्यविच्छिन्नचिन्तेयं समाधिर्मध्यमो भवेत् ॥' P 100. The संप्रज्ञातसमाधि is referred to as सबीजयोग by Māgha—मैत्र्यादिचित्तपरिकर्मविदो विधाय क्लेशप्रहाणमिह लब्धसबीजयोगाः 4. 55.

संप्रदान, the recipient of a gift (दानपात्र). स्तुत्यस्तु कल्पविटपी फलसंप्रदानं कुर्वन् स एष विबुधान् 11. 125; कुर्वद्भिरात्मभवसौरभसंप्रदानं......चामरमारुतौघम् 11. 4.

संभालयति 6. 76, to hear (विज्ञप्तिमन्तः सभयः.......संभालयामास). न संभालयति शुकसारिकागणम् Upamitibhāvaprapancakathā p 887.

संवर्तिका 8. 76, a new leaf of the lotus (स्मरेन्धने वक्षसि तेन दत्ता संवर्तिका शैवलवल्लिचित्रा). Kshīrasvāmin remarks on this word in his comm. on the Amarakosha–संवर्तयति वेष्टयति संवर्तिका, पद्मादीनां नवोद्भिन्नं दलं शरच्चन्द्रिकाख्यम्. Hemacandra says the same thing, but he reads शरयन्त्रिकाख्यम्. The word occurs in Anargharāghava 2. 4, 5–कमलिनीसंवर्तिकाः; अम्भोजसंवर्तिकाः; राजीवसंवर्तिका 2. 70; also in Nāgarāja's Bhāvaśataka (Verse 90)......संवर्तिका कैतकी, वैयोगी ऋकचद्वयीव सखि मे चित्तं परं कृन्तति (Kāvyamālā, Part IV).

संवावदूक 22. 104, extremely similar; having a close resemblance to (मुखेन्दुबिम्बं संवावदूकश्रियमम्बुजानाम्).

संसिसृक्षु 14. 21, desirous of embracing (स्वेदः स्वदेहस्य.......संसिसृक्षोः).

साय 22. 52, used as a noun-for सायम् in सायधूर्तः.

सारव 12. 7, belonging to the Sarayū river (सारवसारवोर्मिजः). सरयू+अण् by निपातन, acc. to Pāṇini 6. 4. 174. Cf. Dvisandhānakāvya 1. 12—सारवे ह्रदे.

सांयुगीन 12. 56, warlike (भुजभुजगयुगं सांयुगीनं बिभर्ति).

सांराविण 19. 29, a loud noise, chirping (तटतरुखगश्रेणीसांराविणैः). Nārāyaṇa says समन्ताद्रावाः सांराविणानि 'अभिविधौ भाव इनुण्' इतीनुणन्तात् स्वार्थे 'अणिनुणः' इत्यण्. Cf. उत्तालाः कटपूतनाप्रभृतयः सांराविणं कुर्वते Mālatīmādhava Act V; जातं रणरणोपेतं सांराविणमितस्ततः Dvisandhānakāvya 9. 16.

साल 1. 89, a tree (रसालसालः).

सासहि 10. 15, perfectly able to bear (महीगौरवसासहिः). From सह+यङ् by निपातन.

सिचय 7. 84, cloth. The word occurs in Sāṃkhyatattvakaumudī (Kārikā 61)—असूर्यम्पश्या हि कुलवधूः......प्रमादाद्विगलितसिचयाञ्चला; in Aryāsaptaśatī (Verse 626)—स्पृशति नखैर्न च विलिखति सिचयं गृह्णाति न च विमोचयति and other texts.

सितच्छत्र 12. 37, a cobweb (मर्कटकीटकृत्रिमसितच्छत्रीभवत्).

सिद्धरस 9. 42, specially treated mercury believed to turn iron into gold (अयसां सिद्धरसस्पृशामपि).

सिद्धार्थ 10. 6, mustard seed (यन्त्रस्थसिद्धार्थपदाभिषेकं लब्ध्वाप्यसिद्धार्थममन्यत स्वम्). Cf. अविरललग्नगौरसिद्धार्थकप्रकारतया काञ्चनरसखचितामिव......मालाम् Kādambarī (Pūrvabhāga).

सुधाभूबिम्ब 7. 38, the lunar orb. The expression is, however, variously explained. See Trans. and Notes.

सुरधनुष् 18. 134, 'rainbow', a kind of nailmark (पयोधरे मत्करः सुरधनुष्करस्तव).

सुरार्चावेश्मन् 21. 21, a household temple. If अर्चा is taken in the sense of an 'idol', the meaning will be 'a chamber of worship containing the idols of deities.'

सुषिर 15. 16, flutes and similar instruments (अवापुरुच्चैः सुषिराणि राणिताम्).

सूत्र 16. 15, an indication; a prelude (विशङ्कय सूत्रं पुरुषायितस्य तद्भविष्यतः).

सूननायक 18. 129, the god of love (सूननायकनिदेशविभ्रमैः).

सोत्प्रास 20. 100 (सोत्प्रासहासिनि), loud; loudly. Nārāyaṇa says उत्प्रासेनोच्चैस्त्वेन सह यथा तथा हसति सति. Cāṇḍūpaṇḍita explains it as सोल्लुण्ठम् 'mockingly'. Narahari says साभिप्रायम्. Cāṇḍū's explanation is supported by instances like the following—स्वभार्ययाप्यवज्ञाताः...... । उत्प्रास्यमानाः स्वापत्यैस्तरुणीभिस्तिरस्कृताः ॥ Upamitibhāvaprapancakathā P 644; उत्प्रासनपरैः षिड्गलोकैः ibid. P 720.

सोमसिद्धान्त 10. 87, Somasiddhānta is explained by the commentators as Kāpālikadarśana or the doctrine of the Kāpālikas. Kshīrasvāmin in his commentary on Amara 2. 7. 50 quotes some verses in which a Kāpālika is called Somasiddhāntin†. Somasiddhānta is one of the characters in Kṛishṇamiśra's Prabodhacandrodaya (Act 3), and we get a good idea of its tenets from the latter work*. Somasiddhānta is here represented as a Kāpālika who describes himself as a votary of the Mahābhairava form of Śiva. The latter is worshipped with human sacrifice; oblations of human flesh are made in the fire, and the worshipper drinks wine from a human skull (3. 13). The Kāpālika boasts of extraordinary magical feats, and it is claimed that his doctrine facilitates the attainment of the eight superhuman powers known as Mahāsiddhis (3. 22). So far as doctrine is concerned, the world, according to the Somasiddhānta, though full of diversities, is identical with Śiva[‡]; and he who has obtained salvation assumes the form of Śiva and sports with a mistress beautiful like Pārvatī (3. 16).

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† ......अथ महाव्रती । कपाली सोमसिद्धान्ती तान्त्रिकः स्याद्विशेषदृक् ॥

* The Candrikā commentary summarises the main doctrines as सोमसिद्धान्तरहस्य.

Somasiddhānta appears as a character in another allegorical drama, the Vidyāpariṇayana of Ānandarāyamakhin, composed in the first half of the seventeenth century[¶], and here, too, it is represented by a drunken Kāpālika. Questioned about his idea of religion, of heaven and of salvation, he replies that Mahābhairava, pleased with human sacrifices and wine, grants the worshipper Sārūpya or a form similar to his own, the summum bonum being salvation without discarding the body.[||] As to heaven, it is a place where all desires are satisfied and the enjoyment of sensual pleasure unrestricted by any limit[*]. It is interesting to note that Somasiddhānta is here put on the same level as the Pancarātra system. The Somasiddhānta personified in the play declares: 'Just as we are regarded as vile heretics for indulging in wine and flesh in accordance with the Bhairava scriptures, although we accept the authority of the Vedas; similarly, the followers of Pancarātra, though they recognise the authority of the Veda, are regarded as Pāshaṇḍas for following customs contrary to the teachings of the Vedas"[§].

[‡] जगन्मिथो भिन्नमभिन्नमीश्वरात् 3. 12

[¶] See editorial note in the N. S. edition (1930)

[||] सार्वज्ञ्यादिसमग्रदिव्यगुणसम्परया महाभैरवः
सारूप्यं निजमातनोति बलभिद्योग्यं च भाग्यं दिशन् । 4. 29
सदेहकैवल्यमिदमेव नः परमपुरुषार्थः ।

[*] स्वर्गस्त्वयमेव यदत्र समभिलषितसर्वार्थसिद्धिभिरनियन्त्रिताः कामोपभोगा इति ।

[§] वयं यथा भैरवागमानुरोधेन वेदप्रामाण्यवादिनो वेदविरुद्धमधुमांसादिनिषेवणाभिर्वेदबाह्यतया पाषण्डेषु गण्यामहे, तद्वदिमेऽपि पाञ्चरात्रागमानुरोधेन वेदप्रामाण्यवादिनो वेदविरुद्धैराचारैः पाषण्डा एव ।

The followers of Somasiddhānta or the Kāpālikas would seem to have accepted in theory at least the Vedas, though their practice had nothing in common with the Vedic religion.

Somasiddhānta is personified also in Gokulanātha's philosophical drama Amṛitodaya written in 1693‡. Vardhamāna, the well-known commentator on Udayana's Nyāyakusumānjali, is here described as fighting and killing Somasiddhānta*, also called Somatantra, the friend of the Cārvāka¶. When Somasiddhānta is put to the sword, his associates or patrons Kāpālika, Nīlalohita, Mahābhairava, Bhūtaḍāmara, Umā, Maheśvara and others flee from the battle.

The word Somasiddhānta means literally 'the doctrine of Soma or Śiva.' Soma is frequently used in the sense of Śiva in the Purāṇas†, and the Prabodhacandrodaya describes Somasiddhānta as Pārameśvara (i. e Śaiva) Siddhānta||. In one verse

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‡ See Winternitz-Geschichte, Vol. III, P 257.

* See Act 2. 'एष परिशिष्टप्रकाशकवयिता बुधो वर्धमानः' etc. The Pariśishṭaprakāśa is the name of Vardhamāna's commentary on Udayana's Nyāyapariśishṭa, a commentary on the Nyāyasūtras. See G. N. Kaviraj in S. B. Studies, Vol. III, P 112 and 134. The Pariśishṭaprakāśa thus does not refer to the Kusumānjaliprakāśa of the same writer, as stated by the editor of the N. S edition of the Amṛitodaya (1897).

¶ The editor of the N. S. edition of the play makes the following remark in a footnote (P 29) बौद्धाधिकारटीकायां वादिविनोदे च शंकरमिश्रचरणैरुक्तम्—'सोमसिद्धान्तोऽपि चार्वाकरीत्या संगमनयिः' इति ।

† Cf. Kūrmapurāṇa—सोमः स दृश्यते देवः सोमो यस्य विभूषणम्; सोमं सोमार्धभूषणम् (Uparibhāga 31. 44, 48). In the same section a hymn to Śiva in eight verses is called सोमाष्टक. Soma is included among the names of Śiva in the Sūtasaṃhitā, Chap. 33. of Yajñavaibhavakhaṇḍa, P 620, Vol. II (Ānandāśrama ed.) In the Vishṇudharmottarapurāṇa, the worship of Śiva is associated with सोमाष्टमी—शुक्लपक्षादथारभ्य सोमाष्टम्यां नराधिप । पूजयेत् सोपवासस्तु देवदेवं त्रिलोचनम् ॥ Chap. 173. The ceremony in question is called महेश्वराष्टमीव्रत. The following verses are quoted from the Lingapurāṇa by Bhāskararāya in his commentary on the Lalitāsahasranāma, P 69 (N. S. ed. 1927)—समस्तसौम्यवस्तूनां प्रकृतित्वेन विश्रुतः। सोमात्मको बुधैर्देवो महादेव इति स्मृतः ॥ सोमात्मकस्य देवस्य महादेवस्य सूरिभिः । दयिता रोहिणी प्रोक्ता बुधश्चैव शरीरजः ॥ It will be noted that the moon or सोम is one of the eight forms of Śiva.

|| P 119 (N. S. ed. 1924). The Candrikā commentary remarks—कापालिकं तन्त्रं पारमेश्वरमिति व्यवहरन्ति वृद्धाः.

of the play the Kāpālika theory of salvation is, in fact, attributed to Śiva[‖]. Somasiddhānta is thus an offshoot of the Śaiva system, and we may in this connection refer to an important statement in the Kūrmapurāṇa, in which Śiva declares that he propounded the holy Pāśupata vow as well as certain degenerate systems such as Soma, Vāma, Pāśupata (in its impure form), Bhairava and Lāngala[§]. It is interesting to find that in one of the verses Śiva is called Soma[¶], and there is no doubt that the Soma system is a degenerate branch of Saivism.

Yāmunācārya in his Āgamaprāmāṇya quotes a verse which enumerates four Śaiva systems, namely, Śaiva, Pāśupata, Lāguḍa, and Saumya, and the latter obviously refers to the Somasiddhānta we are considering[†]. The author quotes also some other verses which enumerate four Śaiva sects, namely, Śaiva, Pāśupata, Kālāmukha, and Kāpāla[*]. Here the latter sect evidently corresponds to the Saumya or the Soma system, while the Kālāmukha sect corresponds to the Lāguḍa system, because the Kālāmukhas are described in the Āgamaprāmāṇya as carrying a Laguḍa or a heavy stick[‡]. The

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[‖] पार्वत्याः प्रतिरूपया दयितया सानन्दमालिङ्गितो
मुक्तः क्रीडति चन्द्रचूडवपुरित्यूचे मृडानीपतिः ॥ 3. 16

[§] अन्यानि चैव शास्त्राणि लोकेऽस्मिन् मोहनानि च ।
वेदवादविरुद्धानि मयैव कथितानि तु ॥
वामं पाशुपतं सोमं लाङ्गलञ्चैव भैरवम् ।
असेव्यमेतत् कथितं वेदबाह्यं तथेतरत् ॥ Kūrmapurāṇa (Uparibhāga) 37. 146-7. Appaya Dikshita in his commentary on the Śrīkaṇṭhabhāshya (2. 2. 38) refers to these verses and says तथाहि कूर्मपुराणे......प्रमाणभूतं वैदिकं पाशुपतमुक्त्वा 'वामं पाशुपतं सोमं लागुडं चैव भैरवम्। न सेव्यमेतत् कथितं वेदबाह्यं तथेतरत्' ॥ इति मोहशास्त्ररूपमवैदिकं पाशुपतमन्यत् संकीर्तितम् । Vol. II, P 112.

[¶] Ibid. 37. 151.

[†] शैवं पाशुपतं सौम्यं लागुडञ्च चतुर्विधम् ।
तन्त्रभेदः समुद्दिष्टः संकरं न समाचरेत् ॥ P 26 (Benares ed. Lazarus)

[*] यथा कापालिकाः कालामुखाः पाशुपतास्तथा ।
शैवास्तत्र च कापालं मतमेवं प्रचक्षते ॥ Ibid. P 46

[‡] कालामुखा अपि समस्तशास्त्रप्रतिषिद्धकपालपात्रभोजन......लगुडधारण......Ibid. P 47. A general description of the Kāpālikas will be found in Bhandarkar—Vaishnavism, Saivism etc. I may add that it is stated in the Skandapurāṇa that during the worship of Yogeśvarī, a form of Durgā,

evidence of Yāmunamuni's work is interesting as clearly showing that the Kāpālikas followed the Somasiddhānta or the Soma system. It may also be noted that Rāmānuja's classification of the Śaiva sects into Śaiva, Pāśupata, Kāpāla and Kālāmukha in his Śrībhāshya 2. 2. 35 is based on his teacher's work Āgamaprāmāṇya. The verses quoted by him to illustrate the Kāpālika view|| have been already quoted by Yāmunamuni, and Rāmānuja reproduces the description of the Kālāmukhas from the Āgamaprāmāṇya.

The authorities we have considered so far agree in treating the Somasiddhānta or the Soma system as identical with the Kāpālika doctrine. There is, however, at least one text in which the Kāpāla and the Soma systems are mentioned separately. We find in the Sūtasaṃhitā belonging to the Skandapurāṇa that the Kāpāla, Pāśupata and Soma systems are referred to separately*, which shows that the Soma system was not always regarded as identical with the Kāpāla school. In this connection we may also refer to the fact that Gopīnātha in his Saṃskāraratnamālā‡ quotes some verses dealing with certain Tantric formulas, and says that they are compiled from a Somasiddhānta and certain other works including the wellknown Rudrayāmala Tantra. The Somasiddhānta referred to by Gopīnāthā is clearly a Tantric work, but we do not know whether it had anything to do with the Kāpālika system. It may also be mentioned that there is an early Tantric writer named Somaśambhu who is quoted in the Īśānaśivagurudevapaddhati (Kriyāpāda, chap. 21), but there is no reason to connect him with the Somasiddhānta.

सौत्रामणी 17. 182, a Vedic sacrifice involving the use of wine (मुमुदे मदिरादानं विदन्नेष द्विजन्मनः । दृष्ट्वा सौत्रामणीमिष्टिं तं कुर्वन्तमदूयत ॥). सौत्रामणी is so called because one of the gods invoked in this sacrifice is सुत्रामन् or Indra. The wine is mixed with sprouts of barley,

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the wine offered to the goddess is to be distributed among the Kāpālikas (Prabhāsakhaṇḍa, Chap. 83, Prabhāsakshetramāhātmya).

|| यथाहुः कापालाः—मुद्रिकाषट्कतत्त्वज्ञः परमुद्राविशारदः ।
भगासनस्थमात्मानं ध्यात्वा निर्वाणमृच्छति ॥ etc.

* कापालं लाकुलं चैव तयोर्भेदान् द्विजर्षभाः ।
तथा पाशुपतं सोमं भैरवप्रमुखागमान् ॥ 22. 3, Yajñavaibhavakhaṇḍa, P 521, Vol. II (Ānandāśrama edition).

‡ Vol. I, P 729 (Ānandāśrama edition).

rice and other herbs, and addressed thus—अश्विभ्यां पच्यस्व सरस्वत्यै पच्यस्वेन्द्राय सुत्राम्णे पच्यस्व. Flour made from various plums is one of the oblations offered in this rite, and a bull is sacrificed in honour of Indra. A mare is prescribed as the Dakshiṇā of Sautrāmaṇī (See Taittirīyasaṃhitā, Ānandāśrama ed., 1. 8. 21 and Sāyaṇa thereon). The wine is drunk with the following Mantra–यमश्विना नमुचावासुरे दधि सरस्वत्यसुनोदिन्द्रियाय। इमं तं शुक्रं मधुमन्तमिन्दुं सोमं राजानमिह भक्षयामि ॥ See Śāṃkhāyanaśrautasūtra 15. 15. The Māṭharavṛitti on Sāṃkhyakārikā (2) refers to the drinking of wine in the Sautrāmaṇī sacrifice and to the fact that the priests engage in free conversation with a whore (सौत्रामण्यां सुरापानं रण्डया सह स्वेच्छालापश्च ऋत्विजाम्).

स्तोकक 5. 127, the Cātaka bird (स्तोककस्य खलु चञ्चुपुटेन).

स्थानिन्, (1) 19. 60, the original form in grammar for which something else is substituted and called आदेश (भण फणिभवशास्त्रे तातङः स्थानिनौ कौ). In the above example तु and हि are the स्थानिन् or original forms, and तातङ् is the आदेश or substitute. For the rule in question see Footnote to Trans. (2) 10. 135, here the grammatical meaning is implied by pun, and the word is used in the sense of 'original'—किं स्थानिवद्भावमधत्त दुष्टम् ॥ 'why did he retain his original evil nature ?' (preceded by स्वं नैषधादेशमहो विधाय). Cf. Anargharāghava, Act 4—तपोभिरस्य ब्राह्मणादेशोऽपि स्थानिवद्भावेन क्षत्रकार्यं न जहाति.

स्थापत्य 20. 138, a chamberlain. The form स्थपत्य occurs in Jānakīharaṇa 7. 1—स्थपत्यशुद्धान्तजनैः परीता.

स्थायुक 12. 36, located; situated (कुम्भास्थिकूटावटस्थानस्थायुकमौक्तिक....).

स्पृष्टक 6. 36, a kind of light embrace (नलस्पृष्टकमेत्य हृष्टा). It is described as the chance contact of a man with a woman while passing each other—यद् योषितः संमुखमागताया अन्यापदेशाद् व्रजतो नरस्य। गात्रेण गात्रं घटते यदेतदालिङ्गनं स्पृष्टकमाहुरार्याः ॥

स्यन्दन 15. 92, see Notes. There is a reference to the Moon's chariot, though it is not so wellknown as that of the Sun. Acc. to the Vishṇupurāṇa (12. 1 of 2nd. Aṃśa), the Moon's chariot has three wheels and is drawn by ten white horses.

स्वरितत्व 9. 42, connotation, significance (स्वृ—स्वरति+क्त+त्व or स्वर+इतच्+त्व). अयोविकारस्वरितत्व 'the connotation अयोविकार i. e. अयोविकारशब्दवाच्यत्व'. See Notes. Nārāyaṇa explains the word as

आक्षिप्तत्व 'inclusion' and says 'स्वर आक्षेपे' इति चौरादिकाददन्तान्निष्ठा. अयोविकारे स्वरितत्वम् 'inclusion or reckoning among objects made of iron.'

स्वारसिक 3. 48, voluntary, spontaneous (विधेरपि स्वारसिकः प्रयासः परस्परं योग्यसमागमाय).

हस्तलेख, sketching practice before producing an object of art (अस्यैव सर्गाय भवत्करस्य सरोजसृष्टिर्मम हस्तलेखः 7. 72; हस्तलेखमसृजत् खलु जन्मस्थानरेणुकमसौ भवदर्थम् 21. 69). Cāṇḍūpaṇḍita gives हस्तोलक as an equivalent.

हाहा 2. 27, the name of the court singer of Indra (हा हेति गायन् यदशोचि तेन नाम्नापि हाहा हरिगायनोऽभूत्). Some regard the word as a noun, and others as an Avyaya. Malli remarks 'हाहा खेदे हूहू हर्षे गन्धर्वेऽमू त्वनव्यय' इति विश्वः । अव्ययमेव इति श्रीभोजराजः । Cf. Kauśikasūtra 7. 56. 13—हाहाहूहूभ्यां त्वा गन्धर्वाभ्यां परिददामि (in connection with Upanayana).

हिमवालुका 2. 88, camphor.

हुडुक्क 15. 17, a kind of small cymbal.

हेमन् 21. 34, the Dhattūra tree (हेमनामकतरुप्रसवेन). Words signifying 'gold' have also this meaning. Kshīrasvāmin and Hemacandra attribute this to the belief that a man who partakes of the fruit of the Dhattūra tree sees everything golden before him, and obviously refer to the intoxicating properties of the fruit. The Bṛihannāradīyapurāṇa (8. 110) suggests another explanation—अहो कनकमाहात्म्यं व्याख्यातुं केन शक्यते । नामसाम्यादहो चित्रं धुस्तूरोऽपि मदप्रदः ॥

हेलि 2 80; 3. 80, the sun. Cf. Yaśastilaka 3. 403–हेलिः केलिसरोजबन्धुः.

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Note. The citations from the Purāṇas are from the Vangavasi editions published in Calcutta, with the following exceptions—Varāhapurāṇa (Bombay), Brahmapurāṇa (Ānandāśrama), Mārkaṇḍeya (B. I.) and Vishṇudharmottara (Bombay).

Errata.

P 19 (Verse 16) For 'laughs at even the heaven' *read* 'laughs even at heaven'.
P 21 (Verse 33) For 'itself' *read* 'himself'.
P 21 (Verse 36) For 'buttocks' *read* 'hips'.
P 21 (Verse 37) For 'Kuvera' *read* 'Kubera'
P 22 (Verse 41) For 'the heaven' *read* 'heaven'
P 24 (Verse 73) For 'that' 'that' *read* 'the' 'the'
P 24 (Verse 74) For 'laughs' *read* 'laugh'
P 25 (Verse 78) For 'dnring' *read* 'during'
P 26 (Verse 84) For 'the heaven itself' *read* 'heaven....'
P 26 (Verse 89) For 'the heaven' *read* 'heaven'.
P 27 (Verse 94) For 'age' *read* 'Age'
P 27 (Verse 97) For 'buttocks' *read* 'hips'.
P 32 (Verse 21) For 'the heaven' *read* 'heaven'
P 32 (Verse 22) „ „ „ *read* 'heaven'
P 99 (Verse 94) For 'its' 'its' *read* 'his' 'his'
P101 (Verse 106) For 'thumbs' *read* 'toes'

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